

THE PURITAN AND THE PLAYER

Undress of the chorus girl scarcely exceeds that of the ladies in the audience

By LOUIS V. DE FOE



HEN a noted -Jewish rabbi of liberal views asserted before his New York congregation the belief that "the American drama is being written by hosiery buyers of department stores," and that "as a business, the business of the theatre is the dirtiest business in America today," he at least was restrained enough in the language of his invective to permit the latest puritan outburst against the stage to rise to its full flood by gradations calculated to intensify its culminative dramatic force.

A minister of the Christian church, brought up in the placid surroundings of a southern town and quite naturally shocked by the broader standards of the metropolitan life of which he had only recently become a part, was the next to send his verbal shock battalions "over the top" against the citadel of sin. His convictions of the evil machinations of the theatre, as he had investigated it, but by hearsay, on Broadway, he delivered to his flock in these less restricted terms:

"When Broadway is mentioned today anywhere in America, it does not mean to the hearer any of the great and dignified things that have been associated with it in the past, but it means the jarring discord of the jazz band, the glare and glitter of garish lights, the twinkle of comely limbs in pink tights, and the cheap, dirty, salacious play which by charity is called drama."



THUS continued the marshaling of the hosts of righteousness against the enemy disguised in the cloak of Thespis. But it was left for a very revetend gentleman from Chicago to deliver the poison gas attack that was the climax of the puritan assault upon the theatre and its profession. With his base of operation at Atlantic City, where even cool ocean breezes could not lower the temperature of his wrath, his stigmatic utterance was unhampered by lingual decorum.

"The modern stage," he declared, "is set for hell. With a few worthy and notable exceptions of legitimate drama, the stage now reeks with moral filth and sensual exhibits which might make devils blush. Its chief attractions are displays of a fleshy debauch of semi-nudeness, more repulsively lewd than the naked form can be, and these are employed chiefly as setting for sensual song, filthy story, dialogue or action which it is a libel to call 'comedy'."

Are these sweeping assertions by churchmen who admit that they themselves are not theatregoers, based upon fact? Or are they symptoms of regularly recurring midsummer madness? Or are they, which is more likely, only a preliminary manifestation of the inevitable puritan back-wave of the war?

Who these men are who have yielded to the pulpit's characteristic illogic of drawing sweeping and general conclusions from special and specific instances, I know, but I will not name. More than twenty years at the dramatic critic's desk of one New York newspaper—years in which I have sometimes been reproached for assuming a prudish attitude toward the theatre—have taught me the methods of press-agentry when sensationalism is the end sought. It is significant that the sermons in which these attacks on the

stage were made were laid before me, hot off the ecclesiastical typewriters, even before they were delivered from the pulpits.

Whatever may be the motive for this recent outburst against the stage, it surely is not a new experience for the players. The powers of righteousness have ever held the theatre and its profession under suspicion, and they have never been backward about assailing it.



A N extract from an Elizabethan statute of 1572 thus deals with the actors:

"And for the full expressing what persone and persones shalbe intended within this Braunche to be Roges and Vacaboundes and Sturdye Beggers, to have and receive the punyshement aforesaid for the said lewde maner of Lyfe... shalbe taken adjugded and deemed Roges Vacaboundes and Sturdy Beggers, intended of by this present Acte."

When this law was promulgated Shakespeare was eight years old. When he had reached fifteen, John Northbrook was leading, in 1579, an attack on the moral corruption of the English stage with his treatise, "Wherein Dicing, Dauncing and Vaine plaies or Enterludes are Reproved." In the same year came Stephen Gosson's "Playes confuted in five Actions," which sounds curiously like the most recent of the vitriolic denunciations of our contemporaneous theatre:—

"Playes are the inventions of the devil, the offerings of Idolatrie, the pompe of Worldlinges, the blossomes of Vanitie, the root of Apostacy, the foode of iniquitie, ryot, and adulterie, detest them. Players are masters of vice, teachers of Wantonnesse, spurres to impuritie, the Sonnes of Idolnesse, so long as they live in this order, loathe them."

If, as the Chicago puritan avowed in his sermon at Atlantic City last June, "the modern stage is set for hell," he is echoing almost verbatim the conviction expressed by his remote predecessor in 1579, when the English-speaking theatre was in its infancy. By comparison of such testimony it must be admitted that the drama has, at least, not been moving backward. It has been against the wall since the beginning.



THERE is, nevertheless, a difference between the charges of the two widely separated reformers. The plays of our English forefathers were assailed for corrupting the minds of the people. The indictment brought against them now is not aimed at their themes. Rather is it provoked by their ocular improprieties. In this respect the Elizabethan's attitude toward his stage has undergone a complete reversal in our own day. The vulgar frankness of the spoken word, which we instinctively abhor, was inoffensive to his ear; but the vision of the female form, which we not only tolerate but invite, violently shocked the modesty of his eye.

I hold no brief for any production of the stage which offends, in its theme, story or action, the recognized proprieties or the accepted standards of good taste, but having witnessed and analyzed every play acted in New York during a great many years, I am at a loss to understand this indiscriminate condemnation of the theatre or strictly moral grounds, especially when such condemnation is directed against what is commonly known as legitimate plays.

In the recent season, for instance, there took place, in the fifty theatres of the so-called first class, one hundred and sixty-five different events. Thirty of these were musical comedies to which I shall presently refer. Of the remainder, there were seven bedroom farces, all reprehensible and some of nauseating vulgarity, and possibly as many more in which the theme of sex was unbecomingly emphasized or violation of the moral code was inexcusably condoned. Considering that the theatre is wholly unrestrained, except by the censorship of public opinion, the number of its real offenses is conspicuously small.

There were trivial, inept, almost illiterate compositions by the dozen—plays that affronted ordinary intelligence, plays that should have travelled the shortest route to the waste basket. They were the inevitable result of our over-supply of theatres, the fruit of relaxed standards of selection brought about by the necessity, at all hazards, of keeping the curtains up. But mentally stupifying as some of these plays often were, they were without moral offense. The wildest exaggeration of their faults does not justify the assertion that the modern stage, reeking with moral filth, is set for hell. At its worst, it is only set for feeble minds.



A ND what of "Dear Brutus," "The Betrothal," "John Ferguson," "Mis' Nelly of N'Orleans," "The Bonds of Interest," "Lightnin," "Three Wise Fools," "A Little Journey," "39 East," "Daddies," "The Book of Joh," Hampen's "Hamlet," "Friendly Enemies," "Three Faces East" and half a dozen other plays about the war, the Dunsany group, "The Saving Grace," "Be Calm, Camilla," "Dark Rosaleen" and possibly a dozen more that might be named—plays of varying quality, but quite incapable of jarring the most fragile sensibilities. These must be taken into account when an assertion is made from the pulpit, which is supposed to be the fountain-head of truth, that the American drama is written by hosiery buyers and that the business of the theatre is the dirtiest business in America today.

Is it not true, then, that our drama, though too often trivial, is not less moral than at any other time, and that our theatre, if the charges of the clergymen who slur it now and probably would not be in sympathy with it under any circumstances, is suffering the stigma of the black sheep of its fantily, musical comedy, which can claim only a distant relationship to drama? Has not a puritan mania, which is the back-wave of nearly five years of world-wide stress and suspense, made the mistake of judging a whole institution and its people because of the misdeeds of one of the smaller of its integral parts?

Our musical comedy is, indeed, undressed. Its frequent calculated exploitation of nudity is an



evil which no one of healthy mind and habits will deny. Its pandering to sensual appetite through the eye, its studied disregard of every intellectual or artistic purpose, its consequent offense against refinement and its debasement of taste—these are transgressions which cannot be denied of many of our glittering, expensive girland-music shows. The jazz that accompanies them in the pretense of melody is only animal appetite expressed in terms of sound; the zoological writhing that has become a substitute for the dance is no more than the sensual invitations of the menagerie.



TOLERANCE of this sort of thing has been of gradual growth. It has been stealing upon us almost unawares. When Francisque Hutin, ninety-two years ago, attempted to introduce French ballet-dancing in America at the Bowery Theatre, the shocked élite who filled the stalls and boxes fled in dismay. Yet M'lle Hutin, in her flaring tarlatans and high bodice, was uncomfortably uphostered compared with the jazzing houris of our contemporary musical shows. Forty years later, at Niblo's Garden, came "The Black Crook" to contradict the decree that the female of the human species in public places must not be visibly endowed with legs. This time the audience lingered. Clergymen declaimed violently from their pulpits, giving valuable free advertising to the show and putting mischievous thoughts in the minds of their deacons. But in spite of them the public was unabashed and the modesty of the eye was no longer affronted. So, by degrees, we have arrived at the flagrant undress of a Winter Garden spectacle and the scantily draped, designedly sensual, loveliness of a Ziegfeld "Follies."

It is altogether unjust for puritan critics to put the sole blame upon the theatre, and the

people who make it their profession, for this decadence of the musical shows. The shafts of their invectives will fail this time, as they have failed before, for they are aimed at the effect rather than at the cause. Water will not rise higher than its own level, and the theatre, whether it be privately or municipally conducted, will never be superior to the taste of those who support it.

An invariable peculiarity of the theatre, both in England and in America, is that it does not lead. It follows. It is affected by the manners, thought, tastes and fashions of its time. But it neither creates nor guides them. In dealing with the problems of our social system the stage and its dramatists have always lagged at least five years behind.

Such has been its sluggishness in the higher forms of dramatic art, and such also is its tendency in relation to the dances, the music and the dresses of our girl-and-music shows. The zoological contortions of the turkey trot, which originated in a San Francisco brothel, were commonplaces of the ballrooms of New York's exclusively fashionable hotels and restaurants before any manager of a Broadway theatre dared to exhibit them publicly on his stage. The discordance of the jazz was dinned between courses in innumerable public and private dining rooms before it found its way to the footlights.



THE undress of the chorus girl scarcely exceeds that of the ladies in the boxes and stalls who would resent the least insinuation of the unseemliness of their attire. The only real difference is that the ladies in the boxes began to undress first. When grandma, without petticoats and in her hobble skirt, shows her stockings above her knee each time she climbs the elevated stairs, is there not something altogether too

sweeping in the puritan cry which singles out the chorus girl in her slashed skirt and with exposed back as the helpmeet of the devil, on a stage set for hell, and a part of the dirtiest business in America today?



NE admits the existence of the evil, but one disagrees with the puritan method of correcting it. Theatre audiences, and also the public in general, must be educated to exercise a finer taste in choosing their stage entertainments. When this education is accomplished the quality of the entertainments will respond to the new demands. As at all other times in its history, the stage will be sensitive to the desire of its greatest public. The task of effecting such an education is difficult. In our notions of rigid propriety, as well as in our views of art, we are a heterogeneous lot. It is a task in the accomplishment of which the pulpit must accept its share, if it is to make good its pretention of being society's moral guide.

It is a significant, though regrettable fact, that churches, where sittings are free, decline steadily in attendance, while theatres, where the cost of admission is high, grow constantly in patronage. One explanation for this disparity of the people's interest may be that congregations have learned by experience not to believe all they hear from the pulpits. The false logic, or narrow prejudice, or wilful untruth, which hysterically seeks to condemn the whole native theatre because of the sins of a few within its walls, is only one of many instances in point.

The puritan back-wave of the Great War, similar to the puritan back-wave which has followed every great upheaval in history, may help to promote a better standard of living, but only in the proportion that it appeals intelligently to common sense, to the mind and to the heart,

GEORGE M. WROTE OUR TOWN

By A. H. BALLARD



Columbus crossed the 'ocean,
Hailing from somewhere near France,
And although he hadn't the notion
He gave George Cohan his chance.

Hudson discovered the River, And the years have given down To keep us from being a flivver, But George M. wrote our town.

We love the new Rialto
And everybody there,
And some of us date back to
Original Union Square.

When Vanderbilt drove horses,
And the Waldorf wasn't dreamed,
And populous Long Acre
Mighty lonely seemed;

When Kellogg and Hauk and Gerster Meant the old Academy, And Mrs. Astor's diamonds Were enough for us to see; When Daly and Wallack and Palmer Launched each theatrical run;— Life was somewhat calmer, But we had a lot of fun.

We've quaffed convivial glasses
With Winter and Steele Mackaye
When other lads and lasses
Were in the public eye:

They came from many places
And a few to Broadway clung,
But there weren't so many faces
When Lillian Russell was young.

We felt the call of the city,
The spirit of our town,
Its love and its laugh and its pity—
But Georgie wrote it down.

His "Johnny Jones" was wooing, The New York note was struck, And all his subsequent doing— To the one war song that stuck.

Our national artist squarely In play and song and rag, He's earned the honor fairly To wave the American flag.

Some music with a wallop,
A theme you understand,
A grace note and a scallop,
And a waving of the hand,—

Somehow he told it plainly, American stuff and such, I believe he succeeded mainly Because he loved it so much.

There is always a winner near you,
As all experience shows;
Let George's record cheer you;
You may be next,—who knows?



THE FOLLIES OF 1919—A BEN ALI HAGGIN PICTURE



ANOTHER STRIKING PICTURE POSED BY BEN ALI HAGGIN

PICTURESQUE TABLEAUX IN THE "ZIEGFELD FOLLIES"

AN AFTERNOON WITH GABY DESLYS

Chic and charming as ever, this Paris favorite prepares for another American visit

By HOWARD GREER



HERE are times when the reckless taxi-drivers of Paris become a positive blessing. That's when you have an appointment on the other side of Paris at 4 p. m., and you hail the taxi at 3:50. The driver may knock over a few lamp posts, and have a collection of divers and sundry push-carts hanging from the fenders by the time he arrives at your destination, but if you brace yourself against the cushions and trust to scarlet-fingered, greenhaired Fate, you will arrive quite unharmed, with little more to fear than an extra half-franc or so tacked onto the fare by a suave chauffeur.



A FTER such a preamble—one should get somewhere, and I did—at the attractive town house of Gaby Deslys, in the Passy district. The Rue Henri de Bornier is one of the tiniest of its kind. There are but three houses in its entire length, and Gaby's is one of them. It is what one might call a chic maison, three or four stories high, with imposing portals of wrought iron and shimmering glass. Behind this network, one catches a glimpse of a priceless curtain of lace and embroidery.

One is grateful for the semi-darkness of the entrance hall, when the maid closes the door—(why do famous beauties surround themselves with such

ancient functionaries—so unlike the trim little servants of fiction—and film-land?)—but we are invited to proceed, the dim outlines of antique furniture and tapestries, leading into a charming salon, from which mounts a spiral stairway, the light from a stained glass dome three flights above flooding the carpet with warm and subtle shades. Upon the third floor—as we would say in America, but here it's the first above the entresol—is Gaby's little receiving room.



PRESENTLY, Gaby herself entered, with her charming smile, a shock of boyish sun-kissed curls, a rope of lustrous pearls that could not fail to draw a second glance, and a simple frock of soft silk, in tones of yellow and vermillion, with a girdle of gold cord.

Unlike many "stars," a "close-up" of Gaby reveals a marvellous beauty that stage-distance cannot convey to one. In a dark corner, away from the sun, her silken hair would have a sparkle and life in its luxurious depths akin to the radiance of a true diamond, as it lies upon a cushion of black velvet. Her eager clear-blue eyes are fringed with perfect lashes, while the brows are drawn up in an inquisitive, innocent fashion.

But quite the most delightful thing about Gaby is the lisping manner in which she speaks her English. For over a year now, I have wrestled with the idioms and pronunciation of the French language, until I feel like some



noble martyr, who has set out to accomplish a thing in the face of natural opposition and even of non-necessity, for, as the Parisienne says—"one must know English to get about Paris these days." So, still clinging to a rather vain hope that I may some day master the intricacies of the tongue, I find myself laboring with strange words and phrases when I might make myself better understood with good old English. And that's the sort of a conversation that we carried on—Gaby lisping in English—and I giving vent to outbursts of barbarous French.

It so happened that the afternoon of my sketch-interview was upon the day of Gaby's last appearance in her revue at the "Femina." In a few days she leaves for London, where business will detain her little more than a fortnight—and then she returns to Paris, preparatory to another visit to America. As I unrolled a sheet of paper and stretched it upon my portfolio, I handed her a collection of sketches and designs.



YOU can look at those little atrocities while I'm sketching you, if you like," I said. So she sank into the depths of a be-pillowed couch and began running through the designs, some of which she is to use in America this fall.

"And don't pose," I suggested, "for it's only an impression that I'm after, and it's much easier to get if you're natural, and pretend you're only engaging in conversation."

"Why aren't you at the races today?" she

inquired. "It's a gala day, you know."
"Yes, but I'm not so awfully inter-

ested," I replied, "and I've been a bidisappointed when I did attend. I'd always supposed that each woman on saw outdid the other" (or something to that effect in my lame French!)

"Ah, you've been spoiled by New York!" she exclaimed.

I dropped my gum-eraser, and chewed the tip of my pencil. Was it possible —could she mean—?

"Just what do you mean—I've been spoiled by New York?" I asked.

She answered me with a question: "Tell me, what is your impression of French women?"



To tell you the truth," and I faltered a bit, "I've been disappointed! They are smart, and each one asserts her own individuality in her dress, but they aren't beautiful!"

"No, you have the most beautiful women in the world in New York." At the moment Gaby was running through a recent issue of the Theatre Magazine which I had taken with me, and she stopped at a page of four Ziegfeld Beauties.

"Now there!" she cried, sliding her tiny hand down the sheet, "Look! They are all marvellous! And New York is full of them."

I felt free to continue with my own trend of thought.

"Yes, I've been awfully disappointed, especially at the theatres. The women have grace of carriage, and the art of decoration, but—well, they aren't quite like those on Fifth Avenue!"

"Fifth Avenue!" Gaby sighed as she said it. 'Where is there another street like that? Such women, such motors, such shops—oh, I really want to go back!"



BY this time I was upon the verge of tears, and the penciled outline before me had become too dim to follow. Gaby herself wore a mournful expression, and a minute specimen of hairless canine, which had hitherto been enjoying himself immensely with the flavor of my gloves, stopped gnawing for a bit, and I thought that he, too, had a far-away look in his watery little orbs which seemed to say, "We all wanta go back to New York!"

So I made a frenzied swipe at the outline with the gum-eraser and shifted the scene of our conversation to English soil.

"What do you think about London?" I asked, with a series of flippant pencil strokes that were meant to frame the oval of Gaby's face with a mass of turbulent curls.

"London?" she mused, "Oh, that's where one finds the smart man—the man of taste—but America has the woman, while Paris has, perhaps, the style." (Concluded on page 134)



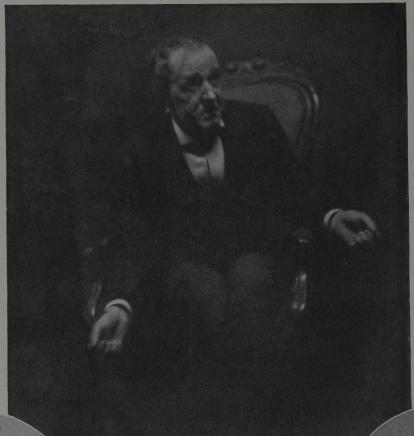
From a portrait, copyright, Strauss-Peyton

LENORE ULRIC-NEWEST OF STAGE STARS

Two years' hard work in "Tiger Rose" has brought this favorite actress the Rialto's supreme reward—elevation to stardom. Next Fall Mr. Belasco will present Miss Ulric in a Chinese play as yet unnamed

IN THE SPOTLIGHT







RAY DOOLEY

C Strauss-Peyton

RAY DOOLEY

The eccentric little comedienne who tries to convey that she is made of rubber, and weighted, diver-like with lead in her boots, is the Carmen of "A Spanish Frolic" and the servant girl among the group of "Popular Pests" in the "Ziegfeld Follies." Miss Dooley is one of the huge family of stage Dooleys. "There are ninty-nine or so of us on the stage and we are all related, but how I can't for the life of me tell," she says. Miss Dooley and her brother Johnny, the odd Toreador of the lead-weighted rubber Carmen, are from that source of inexhaustible replenishment of musical comedy, the land of vaudeville. cal comedy, the land of vaudeville.

DUDLEY DIGGES

Bruguiere

W HO plays the coward in "John Ferguson" with realism so poignant that he stirs pity in the hearts of the Garrick's most sophisticated audiences, was a volunteer to the Irish National Garrick's most sophisticated audiences, was a volunteer to the Irish National Theatre. When that fairy godmother of the fates of Irish plavers and playwrights of this decade was looking about for actors for the Keats' play, "Kathleen ni Houlahan," and Russell's "Deidre," its projectors learned to their dismay that all the Irish actors were playing in English theatres. It called for volunteers from the ranks of the promising amateurs. Dudley Digges came from W. F. Fay's company of amateurs. Mr. Digges' offer of service was accepted. He became a prominent member of the Irish National Theatre's company. He came to this country to play a rôle in Arnold Daly's production of "John Bull's Other Island" at the same playhouse in which he is now appearing. He was a member of Mrs. Fiske's company while she was presenting "The New York Idea." For eight years he was stage manager for George Arliss. His success as the pitiable craven in "John Ferguson" was instantaneous.



JOHN STEEL

JOHN STEEL

M R. Steel, who not so long ago was called Master Jack, for he is twenty-four, is of Montclair, N. J. His parents sent him to Paris, where he became a pupil of Jean de Reszké's. Returning to this country he joined the San Carlo Opera company. His singing of My Tambourine Girl this summer at the New Amsterdam proclaims his possession of a pleasing voice, a sound method and the quality that is always at or above par in musical comedy: youth. He is in the quartette whose other members are Gus Van, Joe Schenck, and Eddie Dowling, that is a feature of the "Follies" Minstrels.

MR. HORNBLOW GOES TO THE PLAY



NEW AMSTERDAM. "ZIEGFELD FOLLIES." Words and music by Irving Berlin, Gene Buck, Rennold Wolf, and Dave Stamper; ballet composed by Victor Herbert. Produced on June 16th with this cast:

	Toreador	Johnny Dooley
	Carmen	Ray Dooley
	Announcer	Eddie Dowling
	Matador	Wesley Pierce
	Picador	Jack Lynch
	The Bull { "Fore"	Phil Dwyer
	"Aft"	Willie Newsome
	Janitor	Bert Williams
	The Motorman	Gus Van
	The Hall Boy	Joe Schenck
	A Dancer	Lucille Levant
	Sure Shot Dick	George Lemaire
	The Lady of Coventry	Simone D'Herlys
	The Heralds	Fairbanks Twins
	The Jester	Addison Young
Dr. Cheeseboro Simpson George Lemaire		
	Percival Fingersnapper Eddie Canton	
Orchid Swan, a stenographer		grapher
		Vathana Danna

A Visitor
Second Tenor
George Primrose
The New Folly
Delyle Alda

Kathryn Perry
Hazel Washburn
John Steel
Marilynn Miller
Jessie Reed
Delyle Alda
Mary Hay

I CONFESS that I have not always been in perfect sympathy with Mr. Florenz Ziegfeld's means or methods, but in the matter of "The Follies of 1919," now jamming the New Amsterdam, I am compelled to award him a generous medal for the supreme art he has displayed in this his latest production.

Scenes and costumes supremely rich and beautiful simply beggar description. To describe them in detail would take columns, for there are some fifteen or twenty scenes, while it seems as if the chorus changed its clothes two or three times for each setting.

If the quality of the actual offerings at our theatres these days is often flashy and cheap, it must be said that our managers have advanced in one respect; they now engage the best of talent to set them pictorially forth in an engaging way. Joseph Urban is supreme in his branch of art. Not only does he revel in the most gorgeous coloring, but better still—by a proper know-ledge of lighting reveals it with marvellous brilliancy and effect. The Harem scene is an example of rare beauty. What could be more beautiful than that in which the whiteglazed camels-heroic size-figure as decorative detail? All from his picturesque brush lend fitting back-ground for the display of the hundreds of sartorial creations.

It is in its sensuous appeal—to the

eye particularly, that this production is strongest. If you would display beautiful gowns at their best, they should drape similarly beautiful figures. He is captious indeed who would cavil at the array of feminine pulchritude that Mr. Ziegfeld has summoned to his standard. Mt. Ida at her palmiest never presented such an aggregation of womanly beauty. Herein Mr. Ziegfeld gets another medal; as a connoisseur of female loveliness none picks, chooses, nor culls as well as he.

After you have subscribed to all this sensuous appeal, one's enthusiasm begins gradually to diminish. The score is perhaps all that a summer show requires. It has lift, rhythm and an easy melodic charm that makes it possible to carry home with you most of the tunes—that is, if you can keep them individualized from some of those you have heard in previous good old summer times.

The long programme contains one gem of comic expression called "At the Osteopaths." I ask for no funnier exhibition than that contributed by Eddie Cantor as the subject of the Chiropractitioners' acrobatic exercises. It was one prolonged scream. To my mind, Mr. Cantor is a veritable artist.

Others of the many who shine are Marilynn Miller, daintiest of dancers, John Steel, a singer of pleasing distinction, Van and Schenck and Delyle Alda who also ably help along the musical side and the Dooleys, Johnny and Ray who work with a comic zest deserving of high praise.

BELMONT. "Who Did It." Play in three acts by Stephen Gardner Champlin. Produced on June 18 with this cast:

Robert Greyson George L. Spaulding Mary O'Hare Millie Freeman Mary Moore Mildred Greyson Ethel Tate Beulah Poynter Foster Manson J. Palmer Collins Fredrick Murdock Francis Morey Jimmy Norton George Stuart Christie Frederica Going Robert Bentley Agnes Howard Jerry Mac Comber ate Hendricks Arthur C. Morris Daniel Jarrett

WHO DID IT" rang out the season of 1918-19. The departed had been one of the best seasons in the history of the theatre.

Had President Wilson known this he would, doubtless, have said the prosperity was the psychological result of the early November armistice. Certainly many went to the theatre to rejoice at the world's riddance of the crushing burden of war. The fact that war conditions have caused 33,000 millionaires to come into being in America may be a contributory one.

The knell of the dead season was a merry little tinkle. Stephen Gardner Champlin's play at the cozy Belmont was housed as it should have been in an intimate theatre. It was made up of three acts of sudden turns and amazing complications. It made the critics peevish because it kept them in their seats until the curtain fell with its final swish. No appraiser of play values was owlish enough to predict what would happen next.

A young wife undertakes without her husband's knowledge, but with the aid of a group of clever friends, to convince her husband that she has dramatic talent. Their own home is the stage she chooses for the performance. While waiting for his delayed dinner the husband learns with husbandly horror that his wife has been married before and that he is a bigamous product. While he stands astounded at the revelation she attempts to commit suicide from which he saves her. Complications are caused by the disappearance of the blackmailer first husband's corpse from in the drawing room; by the wife's best friend's profession that it was she who killed the blackmailer; and by the entrance of another distressed friend who was actually in the position of an innocent bigamist. The play's chief value was its remarkably maintained suspense.

The cast, save for Mary Moore, who played the stage-struck wife intelligently, and Roy Briant who portrayed the negro butler with unction, reached an average level.

PLAYHOUSE. "AT 9:45." Melodrama in three acts by Owen Davis. Produced in June 28 with this cast:

Judge Robert Clayton George Backus
Howard Noel Tearle
Jim Everett Edward Langford
Jack Grover Walter Lewis
Captain Dixon John Cromwell
Doane Frank Hatch



Colin Campbell, Charles Coburn and Charles McNaughton—the three muskrats, Alf, Old Bill, and Bert, in "The Better 'Ole." Here they are on their way to the front, with equipment and all, but the booming of cannon and crashing of shells does not dampen their jovial spirits or lessen their sense of humor. The three most life-like figures of the 1918-19 season



Confronted with a check book and pen in "A Lonely Romeo" what is Lew Fields to do? Here he is in the dilemma. The important, if diminutive members of the chorus, insisted on being in the picture, too

Doyle
Mack
Dr. Norton
Rillaini
Mrs. Clayton
Molly
Ruth Jordan
Mary Doane
Margaret Clancy
Tom Daly
Jordan
Jo

Frank Hilton
Peter Lang
Robert Thorne
Alfred Hesse
Edith Shayne
Elise Bartlett
Marie Goff
Madeleine King
Idalene Cotton
John Harrington

EACH year the new theatrical season is further and further advanced. Now comes W. A. Brady to declare that there shall be no interregnum during the summer solstice. Defying the hot spells that must inevitably intervene he starts off the season of 1919-20 with an original production at the Playhouse on June 28th. Be it said that in spite of the date, furs and overcoats were entirely in order.

Owen Davis is the author of this new melodramatic offering which is called "At 9:45," the precise hour at which an assault with intent to kill was perpetrated. Who did it? That is Mr. Davis' thesis, a problem which he exploits with an odd combination of adroit skilfulness and clumsy detail. It belongs to that class of mystery play of which perhaps "The Thirteenth Chair" was the most successful sample. In turn, the audience is led to believe that of four persons severally possessed of a logical motive, each did it.

In a hurried finale it turns out that a figure silent throughout the action, and with the least cause of any, fired the shot. The surprise to my mind was anti-climacteric and destroyed much of the sustained and well developed mystery with its baffling and varied turns that had gone before.

At its best, "At 9:45" is a clever bit of mechanical dexterity. Its literary quality is negligible and the scene at the Ritz quite hopeless in its crudity.

Some of the acting was excellent, some fair, and some hopelessly impossible. George Backus gave distinction to Judge Clayton. His wife, a supremely difficult rôle, one calling for hysterical emotion, with no preparation was acted with power by Edith Shayne. Graphically grim and aggressive was John Harrington as a suspected chauffeur, and in his one scene the wounded man was played with a picturesque touch by Noel Tearle. The veteran, Frank Hatch, was at his best as an old butler-his was the real acting for sincerity and adroitness of method and the business-like Police Inspector whose theories were constantly knocked on the head was altogether real and convincing at the hands of John Cromwell. His two satellites, Frank Hilton and Peter Lang, seemed as if they had just stepped around from the 47th Street Police Station.

PALACE. VAUDEVILLE. We are not given to much roaming in the realm of vaudeville, but during the summer solstice when Broadway's offerings are not as numerous as usual, one is lured into the bypaths of the drama.

Vaudeville is never "set," as they say in the show business, and the men who compose the High Command of "Big Time" are against maintaining the statu quo in the two-a-day. Growth and consistent improvement in quality and variety of entertainment is E. F. Albee's daily preachment to his associates and that manager certainly lives up to his own propaganda.

One of the new modes in vaudeville is the musical revue in tabloid form. These snappy little musical comedies, ranging from thirty minutes to an hour in playing time, are steadily gaining in popularity so much so that the Palace, Broadway's biggest "Big Time" house, books them as regularly as they are available.

Over in London and Paris the music hall fans demand a revue on every programme. They like a first half of vaudeville and then a girly, tuneful, dancy, musical farce or comedy after intermission. And it is coming to that here.

Take the Palace as an example. The Overseas Revue with Elizabeth Brice and May Boley featured was boiled down to an hour out of "Toot Sweet" which ran the regulation three hours at the Princess and "flopped." With the padding ripped out, the longeurs eliminated, and only the high spots retained, the result was a tabloid that played the Palace two weeks and was immediately given a season's booking.

The original cast goes with it including Will Morrissey, Clarence Nordstrom, Lon Haskell and Jeannette Tourneur. The piece dragged as a full length musical comedy, but as a vaudeville revue running on a vaudeville forced draught schedule it is a premier hit.

As one theatre-goer remarked: "'Toot Sweet' rolled off my knife but I am crazy about the 'Overseas Revue.' The first time out they made a novel out of a short story but now the condensation has dehydrated the water and I think the same process would benefit a lot of pretentious musical shows."

Business was big at the Palace for the "Overseas Revue" and then along came "Kiss Me," a smart musical tabloid, written, composed and staged by William B. Friedlander who aims to bring distinction to the music hall and is succeeding. This ran forty minutes and introduced a new musical comedy personality in Miss Ethel Cochrane who registered one of the big hits of the season. Friedlander goes in for class. He likes the operetta form rather than the musical farce. His "Kiss Me" was bright, amusing and well bred. The audience liked it.

Another successful type of musical revue in vaudeville is that purveyed by the Four Marx Brothers who between them sing, dance, clown, play musical instruments, act cleverly and keep their company running on high speed for forty minutes. They were at the Palace recently in "N Everything" and also scored. They are delightfully droll low comedians and go in for jazz, hokum, and the other ingredients of uproarious music hall comedy.

Another entertaining tabloid at the Palace in the early summer was "Not Yet, Marie" with a big company of clever people. Then there were the various military musical shows, all of which were popular. The tendency is toward the musical tabloid if one judges by the bills and the fact that the out-of-town managers are booking these little musical farces, comedies and operettas proves that the country at large wants greater diversity of entertainment in the two-a-day. The vaudeville magnates point out that most of the musical hits on Broadway recruit their talent from vaudeville and argue that they might as well put on their own musical shows with their own people, therefore musical tabloids will increase in number.

MACDOUGALL'S BARN. Duncan MacDougall is a Scotch playwright actor who hopes to establish in New York a theatre for the people. It is an interesting experiment that he is trying and one that deserves to succeed, but his first little theatre at 17 East 14th Street did not meet with the approval of the Fire Department and he had to close prematurely. His programme included "Crainquebille," a folk comedy by Anatole France, "The Gollywog's Control," a bit of satire on birth control, and J. M. Synge's Irish comedy, "The Tinker's Wedding." Mr. MacDougall hopes to resume next season in more adequate quarters.

WORLD STATESMEN APPLAUD YANKEE ACTORS

Presidents, Premiers, Ambassadors, witness special performance of Argonne Players



O the Argonne Players of the lately demobilized 77th Division belongs the distinction of having entertained all ranks of the A. E. F.—from the "Buckest buck private" to their commander-in-chief, General Pershing.

Even this does not constitute all the laurels the Argonne Players won overseas. At the Champs-Elysées Theatre, Paris, they gave a special performance in honor of President and Mrs. Wilson. The audience on this unique occasion was the most brilliant and notable ever gathered in a theatre at one time. Another unique feature of this remarkable event was that many an everyday, garden variety American private got a chance to jog elbows with high officers, states-

men, ambassadors, and titled persons from every country represented at the Paris Peace Conference. Enough seats were reserved for the members of the American Commission, the military and diplomatic leaders of the U. S. and her Allies, and representative American, French and English civilians. The remaining hundreds of seats were quickly filled up with doughboys.



REDIT for organizing this unique performance goes to Charles K. Gordon, a young American newspaper man who, as press representative of the Argonne Players, was responsible for the whole affair. Mr. Gordon recently returned from Paris, bringing with him the interesting autographed programme reproduced on this page. This programme was autographed for him, partly at the theatre during the performance, and partly through his own efforts afterwards. It was also Mr. Gordon who, after strenuous efforts, finally secured President Wilson's consent to be present at this special Presidential performance.

After a month of persistent interviewing almost everyone of importance in the Army, Navy, and Peace Commission, President Wilson was finally prevailed upon to set a definite date for the special performance. There were only six days' time to send out invitations, wait for the replies and then send the tickets requested. Private Gordon had the invitations mimeographed in both French and English and from Ambassador Sharpe (still in office at the time) he secured the Embassy's list of "Who's Who in Paris." Messenger boys were sent out to deliver the invitations, as there was no time to mail them.

When the replies came back in

every way imaginable, the tickets were sent out with the aid of three Y. M. C. A. men. As it was necessary to arrange the loges in the order of precedence, President Wilson's ceremonial officer and a member of the American Embassy attended to this detail.

The Players themselves who had been touring Bordeaux, Nantes, St. Nazaire and Tours arrived in Paris the night before they were to appear as entertainers before the most memorable audience an artist ever gazed upon. Among those present were:

Colonel and Mrs. E. M. House, Mr. and Mrs. Robert Lansing, President and Mrs. Wilson and party, Mr. Henry White, Gen. Tasker H. Bliss,

Admiral Benson, Mrs. Elinor Glyn, members of the French Academy, members of the Chamber of Deputies, Provost Marshal of Paris, Mr. Ray Stannard Baker, Mr. and Mrs. Gordon Auchincloss, Mr. Bernard Baruch, Mr. Herbert Hoover, American Consul General, members of the British Embassy, Belgian Embassy, Italian Embassy, Japanese Embassy, representatives of Marshals Foch, Joffre, and Petain; M. Venizelos, Prime Minister of Greece; Mr. and Mrs. Joseph M. Grew, Mr. Edw. N. Hurley, Mr. Vance McCormick, Mrs. J. Borden Harriman, Y. M. C. A. Officials, Red Cross Officials, Knights of Columbus Officials, Officers of 77th Division, Baron Rothschild.

New York audiences saw the Argonne Players

before they were discharged from the Army in their "Amex Revue of 1918" as they had played it for their comrades-in-arms in shell torn cathedrals, captured German spielhausen, hospital tents, underground "dugout theatres," ruined chateaux, hastily constructed open air platforms and the magnificent theatres of Bordeaux and the other large cities. Everywhere the military thespians were enthusiastically acclaimed, the local newspaper critics according the Yankees the warmest praise for their spirited and unique performance

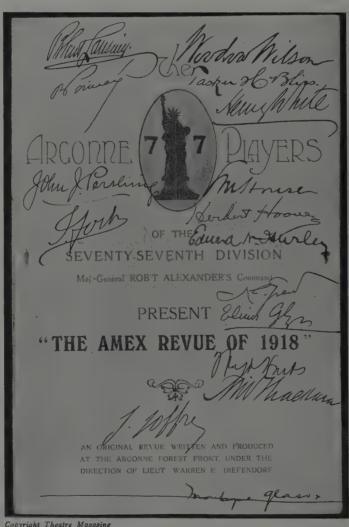


THE Argonne Players are now disbanded and the members have resumed their pre-war pursuits. Jack Waldron, who was probably the most popular soldier in the 77th Division, is now doing a delightful act with Emma Haig in vaudeville, which was recently seen at the Palace Theatre. Mario Rudolfi is singing for Columbia records, and the Argonne Five are continuing in vaudeville.

Percy Helton is now appearing on Broadway in "The Five Million" by Guy Bolton and Frank Mandel, one of the first offerings of the new season at the Lyric Theatre. At the Little Club, Joe Raymond who led the Players' orchestra, is leading his own orchestra. Howard K. Greer decided to remain in Paris and was dis-charged from the Army over there. He has made sketches and posters of many leading French and English artists of the stage and screen and contributes to the leading French fashion magazine. Mr. Greer is also on the staff of the Theatre Magazine.

Two more of the boys are in the "Ziegfeld Frolic" and the rest are scattered through vaudeville, drama and musical comedy.

Charles K. Gordon has resumed his journalistic work.



Copyright Theatre Magasine
REMARKABLE SOUVENIR OF AN EXTRAORDINARY OCCASION
—A BRILLIANT GATHERING OF FAMOUS MEN WHO BROUGHT
PEACE TO THE WORLD

Among those whose signatures appear are President Wolfeld
H. Bliss, Henry White, Col. E. M. House, American Peace Plenipotentiaries; Herbert
Hoover, Chief American Food Commission; Edward N. Hurley, Chief American
Shipping Board; J. C. Grew, Secretary American Commission to Negotiate Peace;
Elinor Glyn and Montague Glass, Authors; Robert Lansing, U. S. Secretary of State;
William W. Harts, Commanding General U. S. A. District of Paris; A. N. Thackara,
U. S. Consul General to France; Marshal Joffre; President Poincare; General John J.
Pershing; Marshal Foch



WILLIAM GILLETTE

FTER a strenuous and highly successful season playing the leading rôle in "Dear Brutus" at the Empire, this orite actor is summering on his houseboat, the "Aunt lly," before starting on an all-season tour with the Barries tasy. The above portrait sketch is of unusual interest, being the work of that promising young actress, Lola Fisher

THE POOR DRY DRAMA

What will happen to the stage when the whole derned world goes dry?

By ADA PATTERSON



OUD have been the protests, bitter the grief, and high the wails of the industries that will suffer when, according to the plaint of today, "The whole derned world goes dry." But what of the de-alcoholized stage? While you mount the convenient stump to inveigh against the alleged curtailment of personal liberties by the prohibition law, pity the poor, dry drama!

Pity first the poor author deprived of liquid inspiration. Some critics have intimated that certain dramatists write best when under the stimulus of rosy beverages. They have said that Pegasus indulges in farther and higher flights when urged by the spur of intoxicants. They have boldly hinted that Thespis is a tippler. Unkind! Have you not seen William Gillette, actor-playwright, imbibing sweet milk at the dairy that backs against the Empire Theatre? I have. 'Twas a nocturnal sight. It ended only when the dairy did.

But whether the dramatist writes with a bottle of something other than ink on his desk is not fundamental. Playwrights there may be who are total abstainers, though they do not boast about it. It is their output with which we are concerned; their output, not their intake.

A dramatic author writes of the manner of life that is being lived about him. Said a playwright who has retired with a safe deposit box full of coupons and a heart brimming with content: "The man who writes well about what people are thinking about will make a fortune." If the cup that cheers and inebriates is long deprived him a man will cease to think of it. When the public ceases thinking about it it will have no interest for the dramatist.



RAMA is objective. If the law has pushed a man's foot from the brass rail, his elbow from the bar, of what would it avail a writer for the stage to present such a figure? Human beings soon forget—even their bad habits.

Had prohibition always been operative that hardy perennial, "Ten Nights in a Barroom" would have had no root. It would never have been. Had this been a drinkless age there would have been no Lord and Lady Algy. The great melodrama "Drink" would not have thrilled ten thousand galleries.

If there had been no powerful beverages there would have been no "Face on the Barroom Floor," George Ade would not have written "Mrs. Peckham's Carouse." We would not have had the screen drama, "Broken Blossoms," for if the prize fighter's unamiable nature had not been inflamed by drink he would not have beaten the girl to death. Sir James Barrie would not have written his appealing playlet, "Old Friends." Maud Fulton might not have given us glimpses and full views of "The Brat."

Consider the opportunities lost to mimes had no high percentage liquors been quaffed on the stage. Maud Adams came to public attention by way of a tipsy scene in "The Masked Ball." Irene Fenwick waxed uproarious and lost her young man over a bottle in "The Song of Songs." Eileen Huban's versatility regis-

tered in the consciousness of the public when she made the transition from the Irish waif in "The Grasshopper" to the girl of bibulous inheritance in "Old Friends." It was William Faversham's portrayal of staggering, amiable Lord Algy, that revealed his stellar potentialities. May Irwin's lachrymose stage in her unconscious spree in "Mrs. Black Is Back" was her greatest comedy scene. H. B. Warner's father, Charles Warner's, name, was a synonym for the tragedy, in which he made thousands of appearances. Had there been no absinthe there might have been no "Madame X," and Dorothy Donnelly and all the other Madame X's would have languished in obscurity. Frank Bacon might have blushed unseen had not his drunken Bill been the parent of one "souse" after another until he was sublimated in the never quite sober "Lightnin'." And where, Oh! where, would have been "Lightnin's" spirit father, "Rip Van Winkle," and Joseph Jefferson's most loveable interpretation, but for strong drink? George Broadhurst's best, "Bought and Paid For," would have had no plot had its hero remained sober.



NEORGE Nash might not have been rated, so GEORGE Mash angle not the best American actors had he not played the lovelorn youth in "Chimmie Fadden." Crossed in love, the young wastrel was doing his best to drink himself to death. His one more glass of champagnethere was always one more-held admiringly aloft, called from him the most poetic phrase ever invented about the bubbling beverage: "To the imprisoned laughter of the girls of France." "Gentlemanly Jags" became W. J. Ferguson's art label. Even though that excellent actor is the only surviving player who witnessed the assassination of President Lincoln, that tragic association is forgotten while the audience sits back comfortably filling its chairs and says: "I wonder if he will be drunk. He generally is." While, like Frank Bacon, in private life he is sobriety itself, he calls forth the smiling comment from the "folk in front:" "Drunk again." "Seven Days" was the gayer for its ladylike jag, played, I think, by the then rising but now fullrisen, Georgie O'Ramey.



THE vocabulary of stage wit will require expurgation. No such state being possible, there will be no further need of the expressive term "pifflicated." Nor will the man who is trying to provide for a laugh say: "Jones is pickled," the pickling fluid being absent from the stage and from the United States. The man who writes the great American play may use the word "loaded" if he desires, but it must be employed to fit the state of the cannon not the man. "Half seas over" may be utilized, but in its literal sense. "Paralyzed" will have reference solely to a cataclysm of the nerves. The utterance of "skin-full" will no longer stimulate risibility. The state of being "stewed" will apply merely to fowl and vegetables. A "tank" will mean a weapon of war or a large receptacle for water, not a human channel for flowing wine. "Bun" will no longer be a generic term for that fluidly induced state of mind which renders a man indifferent, or superior, to life's troubles. The colorful word "booze" will fade from memory as the stuff that inspired it is missing from the stomach. It will be realized that no man can be "half shot." The term "mellow" will apply to fruit, not mankind. "Walking on stilts" will be an allusion to physical skill, not the mental viewpoint. "Three sheets to the wind" and "all sails set" will be restricted to nautical use. "Orie-eyed" will become obsolete.

With the richly descriptive words and phrases will pass the always-to-be-relied-upon drinking song. The Robin Hoods written in 1919 and 1920, lacking inspiration of custom, will have no rollicking "Brown October Ale." The future "Old Heidelberg" will lack its rollicking choruses, for what college youth would clink his soda glass with others? That declaration of independence of inebriates, "We Won't Go Home Until Morning," will lose its snap and verisimilitude.

The old comedy business built upon the state and symptoms of inebriety was one of the playwright's set of tools. Reluctantly will he relinquish it. The man communing with the lamp-posts or whispering vacuities to the keyhole was part of the farceur's stock in trade. Sadly will he bury these old comrades in fun.

From what jest material will the dramatist of the future draw? The mother-in-law joke suffers from anaemia. Some men actually like their mother-in-law. When one of them eloped with his mother-in-law the ancient joke staggered into a corner and took the count. The old maid jest has lost its mirth.



THE play of politics has been as unpopular in this country as it has been popular in France and England. But war has bred a new interest in politics at home and across seas.

In the settling process after the world war much driftwood may float to the surface. The war play, unless of gigantic stature and undeniably worthy, has already heard its doom. Mankind is war-sick. Even the humors of warlife pall. In the light of our new understanding, the lighter side of international politics, the dangers and dolors of diplomacy, may furnish a rich field of comedy.

The proverbial lack of reverence in the American character, which prompted the saying quoted for a decade in Europe, "The President has a great deal of taste and it is very bad," will not spare the peace table events and personnel. When the sanguinary odor has left our nostrils, what fun the comedy writers will extract from the attempts of the world's nations and the leaders of those nations to get together!

And infinite are the variations that can be devised of the trial of the Kaiser and the vagaries of his voluble and excusatory son, whom a Ziegfeld Follies' character called the "Clown Pinch." After booze as a stage laughter-maker the fallen and muttering bashaw of the Boche!



EVA TANGUAY

Cyclonic Eva is just as popular as ever in vaudeville, and is to be seen shortly at the Palace in a new act which promises to be wilder and more of a riot than ever (Left)

CONSTANCE FARBER

After closing with the Winter Garden extravaganza, "Sinbad," Constance will return to her first love, vaudeville, to amuse audiences with her well-known tough girl impersonation. Irene Farber is the other member of the team

(Below)

GRACE LA RUE

As we go to press, Miss La Rue, whose singing is always a delight, can't quite make up her mind whether to remain in vaudeville or to return to the legitimate stage



Photos copyright, Strauss-Peyton

CHARACTER ACTING

Some wit, much heart and an orchestra within-qualifications for success in this field

By LOUIS MANN

(STARRING IN "FRIENDLY ENEMIES")



HARACTER acting is simple, if one can do it. Dialect character ought not to be essayed by those who do not have some knowledge of the language, the English dialect of which they attempt to project. This seems, perhaps, an ultra statement, but it is true, nevertheless.

Rarely will one find an accurate dialect, unless the actor is more or less conversant with the mother tongue he seeks to imitate. This does not, of course, hold good in all cases, for there are many splendid artists with sufficient melody in their souls to reproduce mimetically the tones and inflections of a foreigner attempting to speak English. This is true of Warfield, for example, who knows little or nothing of Italian, yet his dialect of a native of Italy is perfect. The best character actors are Americans of foreign parentage, who have inherently absorbed the characteristics through consanguinity.

There are, for examples, in the present day: David Warfield, of foreign parentage; George M. Cohan, of foreign blood one generation removed, and who, by reason of his origin, is able not only to play, but to write and do the many things connected with the theatre so wonderfully. (Of course, this country, with the glorious spirit it breathes, gives the actor the chance for such emotional outlet.) Then there is Arnold Daly, of Irish blood; Leo Ditrichstein, born abroad; Sam Bernard, as humorous a man as the American stage has ever seen, both his father and mother foreigners; Joe Weber; Lew Fields; Jess Dandy; Wilton Lackaye, one of our most intellectual actors of the present day; Tim Murphy, also originally of foreign origin; Al Jolson, also a character actor, even though many good folks believe him only the best projector of Coon Songs. His parents, too, were born far across



S UCH character actresses as I shall name here below are rare these days because that kind is cultivated by very few managers. Yet, they all made more money and had longer runs than the Squab Farms of today.

A small number of them are Maggie Mitchell, Lotta, Mrs. John Drew, Mme. Janauschek, Mrs. John Gilbert, Ada Rehan, Clara Morris, Ellen Terry, Sarah Bernhardt, May Irwin, and our dear Mrs. Fiske who burnishes more brightly and scintillates more happily the longer she plays.

Almost all the plays of modern times and even

those of the long ago, including the classical, owe their success to greater or lesser extent to character acting, yes, even dialect characterization. Looking backward in the flight of years, within my knowledge, one will find the greatest successes and the longest runs are plays in which some distinct character actor was the protagonist.

Let's see, there was, for instance, W. J. Florence in "The Mighty Dollar," and his "Obenreiser" in "No Thoroughfare," the latter a dialect part; Joseph Jefferson in "Rip Van Winkle," a dialect character part; John E. Owens in "The Cricket on the Hearth"; Frank S. Chanfrau in "Kit, the Arkansas Traveller"; John T. Raymond as "Colonel Mulberry Sellars"; Oliver Dowd Byron in "Across the Continent"; Denman Thompson in "The Old Homestead," a dialect part, for I count a bucolic type of character such as his, a dialect part; Sol Smith Russell, who played "Edgewood Folks" for five years, "Peaceful Valley" many years, also "A Poor Relation" for numerous seasons; James A. Herne in "Hearts of Oak," "Shore Acres" and "Sag Harbor"; Richard Mansfield, born abroad, whose "Baron Chevrial" in the "Parisian Romance," and "Prince Karl," were all long run plays.



ROBSON and Crane, both character actors in "The Two Dromios," and "The Henrietta," and later William H. Crane alone, in numerous successes, such as, "The Senator," "Brother John," "David Harum," and "Father and the Boys," all long runs; Lewis Morrison in "Faust"; Roland Reed in "Humbug," and whose daughter is one of our greatest players today; Nat. C. Goodwin, who in his prime was one of the greatest character actors that ever lived, played "Turned Up," "The Gilded Fool," "Nathan Hale," and "When We Were 21," all for season after season; Maclyn Arbuckle in "The Round Up," Francis Wilson in five or six big successes that stood him in good stead for years; William Collier in "On the Quiet," "The Man from Mexico," and others; Otis Skinner played his great success and a character part in "Kismet" a number of seasons; Thomas Wise in the "Gentleman from Mississippi" had several healthy seasons. All these players were the protagonists in distinctly character parts.

Right now, the three most distinctive successes in New York are due to strong character acting; viz: Fay Bainter, George Nash and Lester Lonergan in "East is West"; John and Lional Barrymore in "The Jest," and another play which has been running in New York for forty-two weeks and which I leave you to guess.

Going back again, I am mindful that the achievements of Edwin Booth, our greatest actor Tomasso Salvini, Italy's greatest actor; Coquelin the great French actor; and Sir Henry Irving the most intellectual actor of his time, and a character actor, with a succession of plays tha lasted longer than any of the so-called leading men juvenile, or half-baked young women starwith treacle plays, are evidence that the character actor is truly the "Survival of the Fittest."



THERE is straight acting and there is char acter acting. The straight actor has nothing that differentiates him from the ordinary actor. What do we mean when we say, "He's a character?" It is that he has traits out of the ordinary, that he has eccentricities which mark him apart from the rest of his fellow-men,—and it is always the art of the character actor to catch these eccentricities and project them. But a these eccentricities are subtle and diversified, it takes a great artist to paint them,—hence it is that the great actors of the world are character.

There are certain of our managers who rarely give a character actor a chance, preferring to elevate to stardom some girlish inanity, upon the theory of an old Spanish proverb that says "A girl draws more than a rope," But a carefu study of the character actors and their plays, and the long runs which I have mentioned, prove that the public has taken a longer look and a keener delight, and given more of the necessary Rex Pecuniarum to them, than the skyrocke blaze of the trail of the "Skirt."

I cannot conclude without what I believe to b the recipe for good character acting. Here ar the ingredients:

Inherent ability, plus brains, plus observation (which is the keynote of all art), some wit, much heart, and an orchestra within responding to the actors' magic baton.

If the young and ambitious victim of the disease called "stage struck" possess all thes qualifications, plus the will to stand the relentles furies of shifty, fluctuating managers, incompetent stage directors, jealous colleagues, petulan authors, splenetic critics, he stands an ever chance of becoming, after ten or fifteen years of hard work, a good character actor.

THEATRE THOUGHTS

Theda Bara is a riddle. Many people are satisfied to give her up.

You can't put a Sarah Bernhardt head on Clara Kimball Young shoulders.

Eddie Foy was always good at the multiplication table,

If Geraldine Farrar ever loses her voice, she can become an actress.

Nora Bayes is very magnetic. The box-office is the compass which proves this fact,

Bertha Kalich is haunted by the ghost of Sarah Siddons.

Charlie Chaplin got there "with both feet."

Julia Marlowe speaks with a Sothern accent

There's nothing half so sweet in life as-Maude Adams.

The Dolly Sisters are double-jointed.



Mollie King is now Mrs. Kenneth Alexander. Here she is in her bridal costume with Mary Miles Minter as bridesmaid and her sister, Nellie King, as maid of honor. As the photograph shows, Miss King was not only a pretty, but a happy, bride

LORNA VOLARE If you hear "Isn't she the sweetest thing" after a per-

formance of "Daddies," you just know it refers to six year old Lorna who has an important part in the piece

(Below center)



In "A Lonely Romeo," the musical comedy which has caught Broadway favor, Lew Fields is given excellent support, in a typical scene, by his son, Herbert Fields



Bobby Edwards and Bessie McCoy Davis rehearsing the Euk dance for the "Greenwich Village Nights" on the roof of the Greenwich Village Theatre



DISCIPLINING THE PLAYER

Famous rules and regulations controlling America's historic theatres

By WILLIAM SEYMOUR

FORMER STAGE MANAGER AT THE BOSTON MUSEUM



R ULES and Regulations"—those were household words to the actors of fifty years ago. They were printed on the back of every theatrical contract and were "signed to" as part of that contract. They were displayed conspicuously in the Green Room and Dressing Rooms of every theatre. And, what is perhaps more important, they were lived up to and enforced as strictly and submitted to as obediently as the orders in an army camp or on a battleship. I believe the actor was happier and more contented when thus governed by an intelligent and congenial management.

The last playhouse in this country to have a set of established rules was Daly's Theatre, and the last manager to enforce them was Augustin Daly. In 1898—a year before Mr. Daly's death—a well-known critic in reviewing his career wrote: "Augustin Daly was the last representative of the type of managers who formed, developed, and preserved the best traditions of the stage. His theatre was the richest repository of the best dramatic traditions and the only true school of acting in the United States."

Napoleon had plenty of trouble during his Russian campaign of 1812, but he was not too busy to issue his famous rules regarding the organization, administration, policy, and discipline of the Théâtre Français.



N our own stage, as far back as 1863, the rules and regulations of the theatre were as familiar to me as Mother Goose's rhymes. With the advent of "Travelling Companies" and theatres rented by such organizations from night to night, or week to week, there came the first infringements of the old established rules, and, with the dying out of the "Stock Companies" throughout the country began the decay of the time-honored regulations. When I joined the Boston Museum Stock Company in 1879, I found the traditional set of "Rules and Regulations"

signed "Fred Williams, Stage Manager. Approved R. M. Field." There were twenty-five clauses in the list with this the final one:

"Non-observance of the above regulations, formed for the good and benefit of all—and to the maintenance of which the co-operation of all is cordially invited—shall be considered as cancelling all engagement of and with the Boston Museum."

After my first season I trimmed these rules to eleven clauses, and began with a slight modification of that one just given, as follows:—

The DISCIPLINE that governs every first class theatre will be observed in this establishment, and the co-operation therein of ALL employed is most carnestly solicited.

1. The Green Room is pro-

vided for the quiet and respectable assemblage of the Ladies and Gentlemen of the Company. Previous to the commencement of the performance, three calls will be made at the doors of the dressing rooms, "half hour," "twenty minutes," and "orchestra in." The call for each act will be made in the dressing room corridors, and all subsequent calls for the play will be made in the Green Room only. Ten Minutes will be allowed for change of dress between the acts of the play. FIFTER MINUTES allowed between pieces when complete "make up," wig, etc., require alteration.

2. REMEARSALS MUST BE PROMPTLY ATTENDED. The calls for same will be put up by the Prompter, in the Green and Music Room before the end of the second act, on the evening previous to the day for which the call is made. The Green Room clock is to regulate the time. Ten minutes will be allowed for difference of clocks at beginning of rehearsal. The Business for the week will be put up in the Green Room on the preceding Priday of each week. The Ladies and Gentleman of the Company must keep themselves advised of the calls, and order of business, and inform the Prompter of their places om residence. Those who are not in the bills of the day, and expect to be absent from home for any number of hours, will leave notice where they may be found in the event of unforeseen emergency.

3. Every Gentleman engaged in the Museum, must provide himself with such hosiery, wigs, feathers, swords, shoes, boots, buckles, gloves, cravats, laces, and ornaments, etc., as may be appropriate and necessary to the costume he is required to wear. When the costume is of the present period, the whole must be provided by the performer. The Ladies of the Company furnish their own dresses in each and every case.

4. During the performance, conversation behind the scenes and in the Green Room must be carried on in very low tones, and ALL UNNECESSARY NOISE AVOIDED.

5. No Smoking will be allowed beyond the limits of the Music Room, which is set apart for that purpose for the use of regular members of the company and orchestra only.

6. No one connected with the Establishment, in any capacity, will be permitted to introduce friends, relatives, or strangers behind the scenes, into the Green Room, or any of the dressing rooms, without permission of the Management.

7. No one will be allowed to enter the auditorium on evenings during which they are concerned in any part of the performance.

8. LOUD TALKING and boisterous laughter at the fall of the drop or curtain can be heard distinctly by the audience, and has repeatedly been made the subject of

public complaint. The Ladies and Gentlemen are requested to remember the proximity of the audience, and leave the stage without noise.

 The Stage Manager's and Prompter's tables are strictly private. All business will be transacted in the Stage Manager's Office.

10. Each dressing room will be under lock and key, and a key board provided at the Back Door, where the last person using the room is requested to leave the key,

11. All engagements, for whatever department of the Boston Museum, Orchestra, Chorus, Ballet, Mechanical Department, etc., except where made by duly signed contract or "memoranda," are by the week, and may be terminated at any time, with or without the giving of a week's notice, as the Management may elect.



THE system of forfeiture was abolished and the honor and integrity of the artists was deemed sufficient to uphold the traditions and dignity of the famous old house,

Really, the old actors did not require the instructions or warnings conveyed by the rules. The most punctilious in observing them, and ever amenable to discipline, were the leading and older members of the company, and the beginners looked up to and tried to emulate those veterans, as in college life the Freshmen do the Seniors.

With the changed conditions of the stage, these almost elementary rules and stringent forfeitures are no longer necessary. The actor has advanced personally and socially; his duties are not so arduous, the public has more knowledge of his private life, the mysterious glamour of the stage has been lifted, the old musty odor of the paint and canvas has faded away. And now, instead of an hour's boon companionship, after the performance, in the cozy corner of a favorite chophouse (all the time then allowed him from the nightly studying of a new part and the daily rehearsal of a change of bill), he has his clubs, his golf, his motor ear, his summer trip to Europe for remunerative recreation.

Augustin Daly, as is well-known, was a strict disciplinarian. His Rules and Regulations as

posted in Daly's Theatre in 1889 are prefaced by this introduction:

"In establishing this Theatre the aim of the Manager has been to assemble a Company of ladies and gentlemen who may, and will, act in harmony with each other for the development of a time-honored pursuit. He has aimed, moreover, to bring together a number of artists whose development he can assist in, and to whom he may be proud to furnish opportunities for advancement in an eminent profession. But, as no society can exist unless certain established rules be observed, the following regulations are proposed for the proper government of this Company, and for the furtherance of the aims above suggested. The Man-



GREEN ROOM AT THE BOSTON MUSEUM, 1886

The theatre green room, now generally abolished, was a retiring room for actors engaged in a play, and was painted green in order to relieve the eye from the glare of the stage lights. The portraits seen are those of early stage managers of the theatre, and one of the popular stars of the time. The banjo clock hung in the Museum Green Room fifty years ago now ticks its way to posterity in Mr. Seymour's own dining room

RULES AND REGULATIONS

WALLACK'S THEATRE.

- 1. Gentlemen, at the time of rehearsal of performance, are not to wear their hats in the Green Room, or talk vociferously. The Green Room is a place appropriated for the quiet and regular meeting of the company, who are to be called thence, and thence only, by the call boy, to attend on the stage. The Manager is not to be applied to in that place, on any matter of business, or with any personal complaint. For a breach of any part of this article, fifty cents will be forfeited.
- 2. The call for all rehearsals will be put up by the Prompter between the play and farce, or earlier, on evenings of performance. No plea that such call was not seen will be received. All rehearsals must be attended. For absence from each scene, a fine of twenty-five cents; whole rehearsal, five dollars.
- Any person appearing intoxicated on the stage shall forfeit a week's salary, and be liable to be discharged.
 - 4. For making stage wait-fine, one dollar.
- 5. A Performer rehearing from a book or part at the last rehearsal of a new piece, and after proper time given for study, forfeits one dollar.
- 6. A Performer introducing his own language or improper jests not in the author, or swearing in his part, shall forfeit one dollar.
- 7. A Performer refusing a part allotted him or her, by the Manager, will forfeit his or her salary during the run of the piece, and on any night of its representation during the season, and be liable to be discharged by the Manager.
- 8. A Performer restoring what is cut out by the Manager, will forfeit one dollar.
- 9. A Performer absenting himself from the Theatre of an evening, when concerned in the business of the stage, will forfeit a week's salary, and be liable to be discharged by the Manager;

- 10. In all cases of sickness, the Manager reserves to himself the right of payment or stoppage of salary during the absence of the sick person.
- 11. No person permitted on any account to address the audience, without the consent of the Manager. Any violation of this article will subject the party to furfixiture of a week's salary, and a discharge by the Manager.
- 12. No Prompter, Performer, or Musician will be permitted to copy any manuscript or music belonging to the Theatre, without permission from the Manager, ander the penalty of fifty dollars.
- 13. Every gentleman engaged in the Theatre is to provide himself with such silk or cotten tights and stockings, wigs, feathers, swords, shoes and boots as may be appropriate and necessary to the costume he is wearing. If the costume be of the present period, the whole of it must be provided by the Performer.
- 14. The regulations guiding the evening performances will apply equally to those given as matinees.
- 15. Ladies bringing servants, must on no account permit them behind the scenes.
- 16. Ladies and gentlemen are requested not to bring children behind the scenes, unless actually required in the business.
- 17. It is particularly requested that every lady and gentleman will report to the Prompter their respective places of residence.
- 18. Ladies and gentlemen provented attending the rehearsal by indisposition will please give notice to the Prompter before the hour of beginning.
- 19. No stranger, or person not connected with the Theatre, will be admitted behind the scenes, without the written permission of the Manager.
- 20. Any new rule which may be found necessary shall be considered as part of these Rules and Regulations, after it is publicly made known in the Green Room.

ager is fully aware that the mere imposition of a penalty for misbehavior may fail to remedy the evil done, or enforce correctness in the future: but these penalties are imposed and will be enforced out of a sense of justice to those ladies and gentlemen who distinguish themselves by a strict and honorable observance of the Rules. A week at this Theatre comprises eight performances-when required, and Extra Matinees on all legal holidays."

SECTION I. No lady or gentleman should talk boister-ously in the Green Room or behind the scenes or in their dressing rooms, or apply to the Manager, on any matter of business, or with any personal complaint in either of said places. The Manager may be consulted upon special application by note or in his business office any morning between 9 and 11 o'clock.

SECTION II. Rehearsals will be called by written notice, posted in the Green Room, which must be conclusive notice to all ladies and gentlemen, and employees of the theatre. Calls may be sent out of the theatre at the option of the Manager in cases of sickness in special instances, but a neglect to receive such will not be accepted as an excuse for absence or delay. For absence or lateness at a scene at rehearsal one dollar forfeit. For absence from an entire rehearsal a forfeit of five dollars. Ten minutes' grace will be allowed for difference of clocks on every first rehearsal, but at none other,



SECTION III. No member of the Company may

- 1. Make the stage wait; or
- Rehearse from book or part after perfect rehearsal is called; or
- 3. Introduce improper jests or his own language, or oaths not in his part, or restore what is cut out by Manager's permission: or
 - 4. Be imperfect in the text, or give imperfect cues at performance under penalty of a forfeit of from one to five dollars for each offence, according to magnitude of the results therefrom.

SECTION IV. No one shall bring children, strangers, servants or animals behind the scenes or into the dressing

SECTION .V. Any member of the Company who shall so far forget the respect he owes the public, or the duty he owes his Manager by passing softo voce remarks, observations, or otherwise "guying" through their performance, shall be liable to a fine of half the night's salary, for each offence; and upon persisting in the practice shall be liable to be suspended from his or her practice shall be hable to be suspended from his or her part, and, in addition, a suspension of salary while their substitute performs duty. And any person who shall aid or abet the instigator of any such misconduct by replying to or smiling thereat, shall be subject to a fine of one or five dollars, according to the aggravating character of the offence.

- SECTION VI. If any member of the Company shall-
- 1. Appear intoxicated at rehearsal or performance the penalty shall be immediate discharge or forfeit of one week's salary.
- 2. If they absent themselves from the city on any evening, though not connected with the performances of the evening, or at any time whatever, during the progress of the season, without permission of the Man-

- 3. If they address the audience, or attempt to do so (without permission of the Manager); or
- 4. If they send communications to newspapers about their personal concerns, or the concerns of the theatre, without the Manager's permission; or
- 5. If they refuse a part allotted by the Manager, the penalty for each infraction shall be forfeit of one week's salary, or discharge from the theatre—at the option of the Manager.

SECTION VII. In the case of the refusal of a part, the salary of the person refusing may be forfeited during the run of a particular piece, or any portion of the run of a play, at the option of the Manager.

SECTION VIII. In case of absence of any member of the Company through sickness, the Manager reserves the option of paying salary, or not, during such absence. Unless the case is a very peculiar one, salary will not be paid while any one is absent from duty.

SECTION IX. Any person whatsoever employed in the theatre, who shall-

- By any conduct whatever, unbecoming a gentle-man or lady, commit the same so publicly as to bring disgrace to themselves or discredit upon this Company, or by such conduct, either in act or deed, injure any of his or her associate members, or the business or character of the theatre; or
- 2. Copy any Manuscript or Music used in the theatre, without permission of the Manager; or
- 3. Disclose the name or nature, or any particulars, of the plays or entertainments in preparation at the theatre, or give any information about the business, or concerns of said theatre, until the same is publicly advertised by the Manager—shall be subject to a forfeit of from ten to fifty dollars, or be discharged by the Manager, or suffer both penalties, according to the aggravated character of the offence and the mischief caused by it; or
- 4. Any member of the Company who by gossip or remarks about the "Cast" of a play or the business in any performance, which the Manager sees fit to assign to any gentleman or lady, shall create ill-feeling or pain, or cause any dissatisfaction whatever, will be liable to a fine (light or heavy according to the mischief caused) or discharge, or both, at the discretion of the Manager.

SECTION X. The directions of the Manager concern ing the performances and business of the theatre must be followed, under penalty of forfeit of from five to fifty dollars, or of being discharged, or both.



Section XI. Intoxicating liquors will not be allowed in any part of the theatre.

- 2. Cigars or tobacco in any shape must not be used
- 2. Cigors of resolutes in any snape must not be used about the stage or the working departments.
 3. No improper conduct shall be permitted in the theatre, under penalty of forfeit, or of being discharged by the Manager, or both.
- 4. No oaths or questionable language or conversation that would not be tolerated in polite society, will permitted in the Green Room or dressing rooms, under penalty of forfeit of one dollar for each offence.

SECTION XII. All persons engaged in performances or about the theatre must give notice of their residence to the prompter; they should also promply notify him of any and every change of residence they may make.

2. All persons who have to play in the first act of a piece must be in the theatre an hour before the commencement of the performances; those who have commencement of the performance of the provided that not to appear until the subsequent acts must be in by the commencement of the play, at least. Penalty for infraction from one to five dollars, in addition to other penalties heretofore provided.

- 3. Must send notice to the prompter an hour before rehearsal, when prevented by sickness from attending such rehearsal.
- 4. Must send a written notice, with a physician's certificate six hours before the commencement of performance, when prevented by sickness from attending such performance, under penalty of severe forfeit, or of being discharged, or both, at the option of the Manager.
- 5. Members of the Company having entered the theatre at Matinee or evening performances, to fulfill their duties, must not leave the building again until they pass out finally at the conclusion of their duties.
- 6. The Boys, Doorkeepers, Dressers or Servants of the thatre will not be allowed to go out on errands unless by special permission of the Manager or Prompter, which will only be granted in cases of urgent

SECTION XIII. Every gentleman must provide his silk and cotton tights, stockings, wigs, feathers, swords, shoes and boots, appropriate and necessary for any character he has to perform. If the costume be of the present period he must provide the whole of it.

SECTION XIV. Ladies must provide their own shoes, stockings, tights and gloves. The provision in contracts by which the Manager is to provide costumes, does not include these articles.



Section XV. All costumes will be regulated and arranged during the early rehearsals of a play, and no appeal will be permitted against the decision of the Manager; and no changes will be allowed, afterwards or during the run of the play, without permission.

SECTION XVI. No loose clothes or papers are to be left hanging about the dressing rooms nor on the gas-burners; and all waste of water and gas is strictly pro-

SECTION XVII. All salaries will be paid weekly, on Tuesday at noon.

SECTION XVIII. All sums forfeited as above will be deducted from the salary of the week during which the forfeiture occurred, if not remitted by the Manager.

SECTION XIX. All alterations and additions to these Rules shall be posted in the Green Room, and be notice thenceforth to all persons engaged in the theatre.

It will be noted that in all of these Rules, etc., the Green Room plays a very important part. It was a sort of clearing house for the business of the Actors. It was a large, well-lighted and ventilated room-and usually with green cushions on the seats or benches.

The Green Room went out of existence with the Rules and Regulations, and they "are seen and used no more." And with the Green Room went the Call Boy, the Cast Case, the Dictionary -often fastened to the wall-the long plate Mirrors, the Green Drop Curtain, and the Green Baize Stage Carpet. All that remains is the Call Board, or an apology for one, that hangs at the Stage Door.

MORE SUITABLE TITLES

"The Little Bother."

"Reeds of Destiny."

"Tigress! Tigress!"

"Drear Brutus."

"Gaddies."

"Friendly German Comedians."

"Electric-lightnin'."

"The better Coburn."

"A Cohan There Was."

"Mounted Cristo."

"The Invisible Show."

"The Unknown Bennett."

"Forever After Alice Brady."

"Somebody's Nonette."

"Talk for Three."

"Dinbad."

"East is Worst."

"The Honor of Otis Skinner."

"The Marquis de Ditrichstein."

"Mrs. Fiske of New Orleans."

"The Cowled Hour."

"Ladies First: Nora Bayes Last."

"The Voice of Chauncey Olcott."

"The Riddle: Kalich."

"Under Orders; or Shannondoah."

"Al Woods in Room 13."

"Up In Al Wood's Room."

"Lessen Lester."

"The Misfortune-Teller."

HAROLD SETON.



From portraits, copyright, Strauss-Peyton





CAROLYN THOMPSON

Continuing to sing her way successfully through that popular musical comedy, "Maytime"

(Circle)

JUSTINE JOHNSON

Who has given up a stellar rôle in Broadway musical comedy to climb the ladder of dramatic success. She is now on the first rung—playing many parts in stock at Waterbury, Conn.

(Left)

VIVIENNE SEGAL

On tour with "Oh, Lady, Lady," Miss Segal has again proven that she can do a little bit of everything in musical comedy, and do it well





THE GENTLEMANLY DRAMA

In our slangy, modern world there's still a sneaking liking for the actor who knows how to imitate good manners

By NORMAN TREVOR

(NOW APPEARING IN "TOBY'S BOW")



HERE once was a Gentlemanly Drama, a character play that flourished during the Victorian era in England, that invaded the American stage when English plays were admired for the graceful turn of literature in them, for the lines that were inimitably amusing. English dramatists of comparatively recent time like Oscar Wilde, Haddon Chambers, Pinero, Sutro, Jones, Davies, Cosmo Hamilton, plucked the Victorian stage gentleman of his pompous airs and his flamboyant speeches, but retained the delightful traditions of the English gentleman. These contributors to the Gentlemanly Drama restored the gentleman type in his twentieth century mood. He is a type whose traditions have survived, but he is disappearing. Some day, not far off, he may become extinct. We can assume that the stage gentleman, as interpreted by these comparatively modern masters of the Gentlemanly Drama, deserve a better fate than the commercial instinct of the theatre is planning for them. They will become celebrated memories of the stage, unless managers, in this country at least, realize that there are audiences who want them, people who respect them.

Gentlemanly Drama has rather an old-fashioned sound today, hasn't it?

More's the pity, because these plays by those weavers of theatrical silks and satins of character are very necessary for certain values of their aim-values, for instance, of good acting, of good literature.



THE Goliath of Gentlemanly Drama, George Bernard Shaw, has not quite slain the Davids of polite plays, but he has succeeded in depriving the stage of the habit of being gentlemanly. He doesn't care much for the species that Oscar Wilde imposed in "The Ideal Husband," in "The Importance of Being Earnest," in "The Woman of No Importance." He is impatient with the arrogance of Earls and Dukes, as all the world is inclined to be just now. In fact, Shaw has prophesied that the Gentlemanly Drama can be dispensed with. Perhaps there are too many who would agree with him that the stage gentleman can be quite as much of a bore as the real one should not be-but I entirely disagree with him. The Shavian laugh is a weapon too cleverly aimed at the heart of the stage gentleman to be without injury to him. If one's sympathies, therefore, are with the Gentlemanly Drama, one regrets the Shavian Slam, though we enjoy it. Perhaps, when Shaw defiantly subdivided the dramatic moods in his plays "Pleasant and Unpleasant," he naively admitted this motive-but he has not given the stage gentleman a fair chance, he has not pressed him into the service of theatrical interest.

The Gentlemanly Drama found its existence important because there were men who possessed a certain glamor that impressed one with the idea that being a gentleman was a calling, an inborn profession of faith, a secret creed known only to themselves. One could make quite a point of this idea in favor of the gentleman's calling in England. In America, the Gentlemanly Drama, imported from England though it was,

found prompt appreciation when it first appeared. But, in America there was no calling that could be described as that of a gentleman, because, with the usual intuition in this great country, to go to the practical source of ideas, a gentleman could be a man of honor without a tailor or a club to his name. His English might be as picturesque as the vast scenery of Nevada, his intellectual faculties might be demonstrated in his knowledge of ore, or cattle, or freight cars. So long as his heart ran true to ideal form, and his instincts were the poetry of character, he measured up to the gentleman-idea of the American theatre. In fact, if he attempted to present himself in the aesthetic polish of literary lines he frequently embarrassed the actor.



S O, there was no Gentlemanly Drama to speak of on the American stage except the imported product, until Clyde Fitch created a restoration period of smart talk and smart character in his brilliant dialogues. Fitch did something, therefore, that inspired not only a new interest in stage literature, but he delighted a large number of people who seemed to understand, to want something approximately like the Gentlemanly Drama. He established the fact that a gentleman need not be a bore, that he can be relied upon to say pleasant things in an amusing way, that he might even have a certain manner of clothes and importance quite his own. In short, Clyde Fitch stands alone, in my mind, in the facility of reviving the Gentlemanly Drama, by interpreting characters who were gentlemen by calling. That is to say they were men who dressed true to form, who knew how to behave, who inspired the play with a quality expected of the man whose intuitions, no matter how small in detail, were those of a gentleman.

Of course, the Gentlemanly Drama had its faults, in the sense that clean linen and graceful expressions of thought are very objectionable to those who don't like them. To some people the stage gentleman appears to be offensively stylish, and unconsciously self-satisfied. His manner of talking to pretty women, or handling a demitasse, or his resourcefulness upon entering a room full of people may have seemed irritating. But, take him all in all, the gentlemanly part became a distinguished type in appearance. There were complications, of course, ideas differed as to what constituted a gentleman. They still differ, but I find a rather warm place in the hearts of American audiences for the Gentlemanly Drama still.



THERE was a time when the art of wearing dress clothes was as deeply studied by the actor as the lines of the play. How to lean gracefully on the mantel-piece, how to stand properly in front of the fire, how to hand a lady her fan, when to wear a frock coat, the right and wrong of waist coats, spats, pumps, socks, handkerchiefs, scarfs,-all these impedementa of the Gentlemanly Drama were genuine anxieties. There were gentlemen on the stage who always pulled up their trousers at the knee when they

reached an important love scene. There we gentlemen on the stage who oiled their ha who had weird traditions about the silk hat, who were tempted to sit on the edge of the table an abandoned crisis of a love story, to put the feet up on the chair in the presence of a la whose bills they were paying in the play. Ye there were complications, of course, the war manners in the Gentlemanly Drama was relen lessly violent against it. The creased trouse have prevailed, the wide ornate braid down th leg of a stage gentleman, dressed for dinnereappears from time to time. But, the satori elegance of the Gentlemanly Drama has reache a correct balance. There remains only the problem of what a stage gentleman in wadulterated quality really is. The accent on the right word is something, but on the wrong wor it is something else. Association makes a ma what he is, therefore, in trying to arrive at conclusion as to what constituted a gentlema I am inclined to think that the English dramatis who created the Gentlemanly Drama were then selves gentlemen. To be sure, Oscar Wilde lines of "Lord Goring," for instance in "Th Ideal Husband," may occasionally fly over the literal boundaries of ordinary conversation, bu the character says the sort of things Wilde him self would have said, and he knew them intimately Pinero impressed his own instinct of a gentle man into his plays. His parts contribute oppor tunities for the actor that are essentially smar sane, agreeable.



HENRY Arthur Jones was perhaps a triff resentful of certain gentlemanly qualities because he preferred the current sincerities of life to the polished surfaces, but he wrote Gentle manly Drama. Haddon Chambers was uniqu in his spontaneity of gentleman parts, Sutre went deep into the heart of Gentlemanly Drama so did Cosmo Hamilton, Herbert Hall Davie and others whose brilliant plays have survived the test of shifting ideals.

The acting facilities of the gentleman-part so-called perhaps (because it exposes the actor to criticisms of a very personal character), is a great a test of artistic effort as any other form of acting. The gentleman-part is comparatively a modern note in the theatre. It has found it way there just as gentlemen have found their way there, because the stage has emerged from its former character of theatrical fustian to the character of modern sincerity. The gentlemanpart has been possible only because gentlemen have found the profession of acting congenia and profitable. Together they have contributed a distinguishing quality of new interest to the stage, they have been a credit, I think, to the literary and emotional values of the theatre They have made it possible for playwrights to create the Gentlemanly Drama to the delight of their audiences.

A word or two about those audiences. They enjoy the Gentlemanly Drama. The impression is sometimes given that such plays are only for the so-called elect. My professional observation of audiences, as a general thing, has been that



From a portrait, copyright, Strauss-Peyton

ETHEL BARRYMORE

New York has lost sight of this favorite member of the famous Barrymore family, as she has been on tour playing "The Off Chance," but her many admirers will be able to welcome her back to Broadway next season in a new play they are vastly superior to their reputation. They have been accused of crudities they have not, they have been addressed with condescension by actors and managers who should know better. An audience is a discerning jury sympathetically inclined toward the evidence of human interest prepared for them in the theatre. It is surprising how patient they are, how forgiving, how generous. I resent the idea that the audience must be taken into consideration when a play, written with the reserve of literary feeling, is presented. Just now the theatre is the emotional college course of the world. Human beings go to the theatre to learn over again, to examine the laws and moods of a reconstructed world. There never was a time in the history of the theatre when it held so important a place in our lives as it does today. There is room for all sorts of plays, for all sorts of theatres, all sorts of actors. The audiences are, to my mind, usually ahead of the play. Their eagerness to bathe their senses in the imagery of plays is immensely inspiring to the sincerity of stage work. The Gentlemanly Drama is not beyond them, nor poetry, satire, a melo-comedy or melodrama. So, to the audiences we can be thankful that our plays are respectfully appreciated.

In my own career as an actor, preferring the gentlemanly part as a matter of inclination toward clever dialogue has been at variance sometimes with the managers. Most of my work has been done in England, and on the English stage, in the so-called Gentlemanly Drama, has always been popular. In America it has been my privilege to be selected for gentleman

parts. And yet, when I was cast for the part of the policeman with Maude Adams in Barrie's play, "The Kiss for Cinderella," the manager said that I had found my artistic niche. "Keep him in that rough stuff, give him the simple, straightforward primitive rôles, that's where he belongs," he said.

I mention this merely to convey an impression that lingers in the back of my mind, an impression that the American stage is not fully aware that there are audiences who do like the Gentlemanly Drama. It has been my effort to demonstrate this at the Comedy Theatre, and the demonstration has been against the judgment of more experienced management than mine. Its success has very much encouraged a new faith in that play that is written with literary distinction, with smart dialogue, without a murder or a suicide in it. When "The Ideal Husband" was scheduled for production the manager insisted that Oscar Wilde had written a play without a "punch" in it. This was a curious criticism. The audiences failed to share it, judging by the box-office. Furthermore, at one time during the successful run, there were five understudies appearing nightly, and the play lost nothing of its charm or its brilliancy. This was an experience that impressed me very favorably with the belief that the Gentlemanly Drama must have more "punch" in it than the managers believed.

In this connection I am impressed also with the discovery that if the Gentlemanly Drama can be as well written as Oscar Wilde and his contemporaries wrote it, we shall have no need of "stars." Personally, I abhor the star idea in the theatre. It is contrary to all the best traditions of the play. I have opposed it in my own career as an actor, and I hope I shall escape it, though I am told that I may be compelled to accept the label of an actor who plays gentleman parts. In England we have stars, of course, but they usually arrive through the merits of some great play, not through the merits of plays written to order. In the Gentlemanly Drama the star idea is particularly inappropriate, as inappropriate to plays of this character as it would be for a real gentleman to advertise the fact that he was a gentleman.

There is a flavor to Gentlemanly Drama that is instructive to an audience because it deals with characters that should be inspiring, inspiring because they represent good manners, bright minds, and amiable surroundings. Whatever may happen to the aristocrat in the present changing history of the world, some of the ancestry will survive, the gentleman-part in the play will not be entirely obliterated from the gentleman-part in real life. Perhaps the Gentlemanly Drama will not be voluminously written because there is such a great confusion of class squeezing upward into the ethics of modern thought.

But, personally, I shall continue to aspire to Gentlemanly Drama, to insist, as far as my powers will permit, in the production of plays that have literary value. I believe that the Gentlemanly Drama has a "punch" that modern audiences enjoy quite as much as they do the tragedy of the underworld, or the tragedies of sex, or the melodrama of the moving-picture variety.

DO YOU KNOW THAT-

Blanche Bates' father and mother were both players?

Raymond Hitchcock began in the chorus of a cheap opera company?

Fay Bainter made her first hit as a Japanese princess in "The Willow Tree," and she is now achieving success as a Chinese girl in "East Is West"?

When Mary Garden appeared as Melisande the wig she wore is said to have cost \$1,000?

Edith Taliaferro, of "Please Get Married," has been on the stage since she was two and a half years old?

Many managers refuse to let anyone in their companies wear yellow stockings on the stage for fear of ill-luck?

Galli-Curci was born in Milan and educated at the Milan Royal Conservatory as a pianiste?

Before coming to America, Nazimova appeared in Russian versions of several of Shakespeare's plays? At sixteen she played Lady Macheth

Norman Trevor, last seen in "Toby's Bow," made his theatrical début in jest at Sir George Alexander's invitation, playing the footman in "John Glayde's Honor"?

As a child Elsie Janis appeared on the vaudeville stage and as part of her act imitated everyone on the bill?

Sir Henry Irving said two hours before his

death: "I have been playing for fifty years and am just learning to act."

The most classically beautiful woman who ever trod the boards of the American stage was Mary Anderson?

Virginia Pearson, known as the best dressed woman on the screen, was a popular favorite on the legitimate stage, where she played rôles ranging from Topsy to Portia?

Frances Starr first attracted attention in New York acting small parts in Proctor's Stock Company? She was born in California in 1886.

Before becoming an actor, Richard Bennett was a waiter at St. Paul and later a sailor?

Elsie Ferguson began her stage career as a chorus girl in one of "The Belle of New York" companies, her first season with the piece lasting forty-two weeks?

When a golden-haired child, Wallace Eddinger was one of the famous Little Lord Faunt-leroys?

Maude Adams' grandfather, one of the first of the Mormon pioneers, helped to bring out of the mountains the lumber with which the Salt Lake Theatre was built?

John Barrymore is the youngest of the famous Barrymore family of players? The son of the late Maurice Barrymore, a brother of Ethel and Lionel Barrymore and a nephew of John Drew, he started his career as a newspaper artist.

About a quarter of a century ago, Sarah Bernhardt presented Oscar Wilde's "Salome" at the Palace Theatre, in London, but the censor prohibited it after the first performance?

David Belasco, David Warfield, Theodore Roberts and Holbrook Blinn were born in Sunny California?

Irene Fenwick, whose real name is Frizelle, was rechristened by the late Charles Frohman when he engaged her to appear in "The Brass Rottle"?

E. H. Sothern and Julia Marlowe are coming back to the stage next season and are to appear in three Shakespearian plays?

Douglas Fairbanks went on the stage when he was eighteen, but had previously appeared in amateur theatricals, playing Romeo to Maude Fealev's Juliet?

Alma Gluck was born in Bucharest, Roumania, but came to this country at the early age of six?

The idea for "Chantecler" came to Rostand one day while he was watching the animals in the barnyard?

Janet Beecher, of "The Woman in Room 13," aspired, when she was a child, to become a portrait painter? She also tried interior decorating and illustrating, but was unsuccessful and turned to the stage.

DeWitt Jennings was once a dramatic critic on the then Mormon newspaper, the Salt Lake City



Photo Abbe

MAJORIE GATESON

Who plays the leading rôle in the "Gayeties of 1919," has already pleased New York audiences in "Have a Heart," "Fancy Free" and "Little Simplicity." She can sing, she can dance, and she has an unlimited supply of that necessary Broadway musical comedy ingredient, "pep"



JOSIE CARMEN

This Spanish beauty, who hails from Barcelona, is one of the most decorative members of the "Gayeties" chorus



Photo Alfred Cheney Johnston



BERT BEST

Pollock, Louisiana, helped make up the chorus of the "Gayeties" by contributing this attractive young person

(Left)

BILLIE WAGNER

This auburn-haired beauty is a wellknown Broadway show girl

ALL VAMPS IS FALTS

Henry McNutt Meets a Female Impersonator

By LESLIE CURTIS



indinapolis, joon ten.

deer Editer of the theayter Magazeen,

well, ive quit werking for mister Coyne agen, becawse he played a meen malishus trick on me, sew i will uze my litery talunt to make sum money untill sumthing better terns up. ever sints you discuverd me and gave my litery werk to the werld, mister Coyne has bin akting queer and jelus like, sew i think it must be the yuzshul contemp a common biznuss man like him has for peepul of jeanyus and artistik debility.

i want to ask yure advice about what has bin did to me and whether the law cood do anything to mister Coyne or the other party which was a uccompliss to the deed. i hate breech of promus sutes and things like that which expoase famly skeltons to say nuthing of washing famly linen and secrets, (not washing litral, mister Hornblower, but i meen a figger of speech which is sed when peepul let cats outen the bag to the noos-papers).



Well, to make a short story long (which is quite a art amung riters) me and mister Coyne went to the keeth show in indinapolis whare we happind to be travaling on biznuss. there was lots of pritty girls on the stage, but there was won that was a buty. I have never saw sutch a butiful woman with face and everything just perfeck. she woar sum lovely close and she kep smiling at us and finly mister Coyne he says "what do you think of her, Hen?" and when i says she was a dream, he got confidenshul and toald me that he ust to be her finance (which is french for engaged) when they was in collige. he sed she was why he never marreed. he sed she looked like a peech but she was reely crool and hartless and awl she cared abowt was money. while he was tawking abowt her, i looked on the progrum and it sed "Fred Browne, female impersnater" (that is a woman who impersnates varyus carackters by changing her close and hats and singing difrunt songs), mister Coyne he sed her name was reely Frederika, but she thawt it moar detrop to make it Fred for short, being moar intimut, sew the public wood remember the name. he kep getting moar nervous awl the time and when she came owt in a baything sute which was moar like the sole of wit than any i have ever saw, he groaned alowd and that nite he says to me, "Hen, you are a pritty good skowt, even if you are litery and tride to be a korus man and was foiled. i wish you wood help me to get even with that hartless vamphigher."

"what cood i do?" i says. "im only a poor varlot de chamber—a swell dame like her woodunt pay no tenshun to me." (you have no ideya how keanly i feal my posishun at times like this won, for while i werk for seemore Coyne, who is a milyunair, i reelize that my culchoor and his money are seprite and distinkt. he is sew crude, while i can mingal with the best peepul, if i only cood get enuff money.)

"I have a plan, Hen, and if you will do this favor for me i will finants the hole thing. you uze yure inflocance as a regiler corispondent of the theayter Magazeen and get a intervue with her and then you can tell her you are a welthy

man's son who rites for fun, which is awl moast riters get anyway," he says. "you make a splurge on money i will give you, and tell her you are air to milyuns and yure father is feebal and is bilding a mossoleum now. she will fall for that money tawk and then you get engaged to her, for she will be hear a weak and it wont take that long with yure expectyunce, Hen. then when she axseps, you can rite her a kert noat and tell her you have just herd how she treeted yure frend, seemore Coyne, yeres ago and you reelize that she must be two old to be a good wife and muther, and you will have to withdraw the offer of yure hand. Cood you do it, Hen?"



"you no me," i says, but i was sew nervus that i creesed his dress trowsers in the rong place. "i always wanted to meat a reel vamphigher and hears my chants." so that afternoon i went to the box offis and asked to see miss Freddie Browne and the man looked kinda funny and says, "miss Browne is rather excloosive unless you have a uppointmunt," but when i toald him abowt being a riter for yure Magazeen, he gave me a noat to the stage dore keeper and i was let in at once and showed rite into Frederikas dressing room.

she was sew glad to meat litery peepul which was intelijunt and at the same time prezentibal, she sed, when i toald her my erund and uzed yure ilustreeyus name. she sed moast riters were ruff persons, so un-sanitery and everything. i seen rite then that she rekugnized that i was difrunt, sew i spoak up and toald her i wasunt a reel riter. "only a poor littel rich boy," i says, "who rites for fun and lives on his inkum." "is that sew?" she replys, and i new she was intrested by the fashul expreshun that played on her butiful countnance.



well, we were frends in no time, which is commun amung werldly peepul of culchoor, and she asked me to come to her dressing room the necks day at five. she sed she was two tired to dress after the matinay and wood i plees bring enuff to eat for too, sose we cood eat together tata-tate (which is french for sighed by eech.) i done what she sed and went to missus Claypools hotel and get a big tray and we had a fine time, she was in negligunce and looked so much like the famus painting of venus de medicine that i coodunt keap my ize offen her. of corse, at first, i thawt i wood do what mister Coyne wanted, but when i reelized her buty at cloase qwarters and her helplussnuss and everything, i new i cood never be a cad like mister Coyne, but befoar i desided to dubble cross him, i had went two far and had became engaged. i had asked her in a wreckluss momunt how sutch a butiful creechoor as her had never marreed, and she berst into teers on my new sute and toald me betwix sobs that her hart was broak by a crool broot which lives in peory, ills. she was sew refind in her greef and bewaled the emptie and stroaling life of the stage and she wished she had the luv of a

strong man to leen on, sew i coodunt do mutch less than offer to devoat my life to hern, cood i? what wood you have did yureself?

but what herts moast is the denemment (or what you wood call the climacks, if you were reely litery in your persoots and not nearly a clog in a mushine, sutch as a editer is). i didunt werk none that week and i bawt flours and carreed trays until the faseeshus dore keeper asked me how long i had werked as a buss boy in missus Claypools hotel.

Freddie woodunt never see me after the show. she was two tired, she sed, for art is a hard rode and she must have her buty sleap. sew i was pashunt, as won must be with jeanvus. but the last nite i was to meat her after the show to plite our trough anew befoar the parting. o deer! when i got to her dressing room she had went away and left not a vestage of herself but a hare pin and sum haff-smoaked cigerets. that was a turble blow, but then thawt maybe the stage manger had bin thare cleening up and had left his vulgar trale. suddenly i seen a noat behind the mirrer (which is whare stars keap thare billy dooz) and i was mad enuff to be meen, sew i red it. i hoap you have suffered yureself enuff to understand my angwish. i will copy the thing litral:



"Dear Fred:-

"Meet me tonight at the usual place. You are the best pal in the world, and our unexpected meeting this week has brought back many pleasant memories. I have completed plans for the trip we talked of last night (or morning, to be accurate), and am looking forward to a renewal of youth. See you later.

(sined) "SEYMOUR COYNE." how can wimin be so fickal, mister Horn blower? just two think of awl i had did for that shaimluss woman and she had went back to her fiurst luv like a snaik. i went home is a daise and then i groo vindickative and looked in mister Coynes close and this is an other blow which i found. it was from her and it sed:

"Seymour, Old Top:

"Never had so much fun in my life. Has he told you that we are engaged? Uh-huh! Will be glad of the trip. My tour ends this month and the wife is booked solid until July, so there will be four perfectly good weeks to play. As to your fourteen-carat boob—be kind to it. Will see you tonight.

"As ever,

i don't know what to think. Who is the wift and is she rented out or something by the weak, and if Freddie is a man why am i ergaged to her? im craised with greef and supperts and ive lost fayth in any moar female in persnaters. i may be litery and pekyulyar, by i woodunt marry no man for nuthing, so i har rote and broak the engagement. i wish yo cood help me. its a sad werld.

yures for werk but hart-broaken,

HENRY McNutt.



(Left)

ERNESTINE MYERS

One of the most proficient of the younger nativeborn and taught toe-dancers. A Chicago girl who studied dancing in "The Loop." Discovered at a benefit by Carl Randall, she danced with him for a season and later was featured in "Miss Simplicity." Graceful, skilled in her art and highly pictorial she is now headlining in Keith vaudeville with Paisley Moon



MARMEIN SISTERS

Who conducted a dancing school in Chicago, but were induced to give up teaching to be featured in the two-a-day. They cover the entire field of stepping from classical and interpretative work to the merriest and latest dance. Graceful and versatile, the two sisters dance together in perfect harmony



Photo Hixon-Connelly

SOME UNIQUE PERFORMANCES

Mrs. Fiske in "A Doll's House." Modjeska and Forbes-Robertson in "As You Like It"

By RAY ABTHORPE



HEN the historian of the American theatre begins his work, he will, no doubt, be surprised to discover that one of the first productions of a play by Henrik Ibsen on the American continent was made under unusual conditions, before a curious audience in the land of the gopher.

In the early days of William Faversham's career, through the good offices of the late Charles Frohman, the actor secured an engagement as leading man with Minnie Maddern, now Mrs. Fiske. The tour was one of the first this actress had made of the country as a star and was an arduous one as it embraced the greater part of the United States. One day in Minneapolis, Mrs. Fiske brought Faversham a play which she said was the greatest modern drama she had ever read. Faversham read it that night and was so enthusiastic over the piece that Mrs. Fiske and he decided to cast the various rôles among the members of the company and give a private performance of the drama for their own pleasure.



THERE was a hotel in Minneapolis at that time called the Gibson. The manager was interested in the theatre and boasted the friendship of many stars who annually visited the Twin cities. Mrs. Fiske and Faversham confided in him their discovery and their plan for a first performance. He immediately offered to clear the dining room for the purpose. So one night toward the end of the week the play was given, without scenery, with the actors in street clothes. The spectators were made up of various employees of the hotel and those of the company who were not appearing in the drama. The performance began at midnight and lasted well until three o'clock in the morning, but not a single person of the unique audience left the "theatre." The play was Henrik Ibsen's "A Doll's House," and this was one of its earliest performances in America. Mme. Modjeska had produced the play several years earlier. Beatrice Cameron (Mrs. Richard Mansfield) had also been seen previously in the title rôle.

Several years ago, Maxine Elliott, who has lately returned to the American stage in such triumphal fashion with William Faversham in "Lord and Lady Algy," was returning from the Pacific Coast. Her sister, Gertrude Elliott (Lady Forbes-Robertson), was also returning from the west. It happened that their booking arrangements were such that while Maxine Elliott was playing in Denver, Gertrude Elliott was booked to follow her there the next week. Now Maxine and Gertrude Elliott are the Damon and Pythias of sisters, and as Gertrude Elliott, after her tour of the coast in "The Dawn of a Tomorrow," was to try out a new play, "Rebellion" by Thomas Medill Patterson, in Kansas City a few weeks later, it seemed the irony of fate that her sister, who has always shared with Sir Johnston Forbes-Robertson the role of chief adviser in her stage career, should be so near and yet so far at such a critical period.

But Maxine Elliott, whose executive ability may well be envied by any mere man, didn't hesitate. She knew her sister was undertaking a most important venture. There was only one thing to do. She must be there to help her, so she had her manager cancel her opening night in the next city so that she might be in Denver when Gertrude Elliott arrived. To do this, Maxine Elliott had to pay a forfeit.



A S it was impossible to arrange to cancel more than the one night, a special performance of "Rebellion" was staged on Sunday night, with Maxine Elliott the only person in the auditorium of the theatre, the play being given exactly as it was to be presented at the première a few weeks later in Kansas City. It is an interesting fact that Maxine Elliott's verdict on the drama was that of the critics and the public, who found that in it Gertrude Elliott had achieved her most notable acting success, but that the play was too serious and gloomy for American audiences.

Another interesting first-time event is what is claimed to be the first out-of-doors Shakespearian performance in England and perhaps in the English-speaking world by professional players of the first rank. This happened many years ago in Wales. Helena Modjeska was touring the English provinces with Forbes-Robertson as her leading man. While they were appearing in southern England, Modjeska received an urgent appeal from a clergyman in a little Welsh village that she come to that town and give a performance of "As You Like It" for the purpose of raising funds to clear the debt on the church organ. The appeal touched Modjeska and she agreed, but when the company reached the village, the actress found no theatre and the hall provided was too small for the production. So after much discussion, it was finally decided to give the comedy on the church lawn, under the trees, which made an admirable setting for "As You Like It." The success of this pastoral production was such that Modjeska and Forbes-Robertson later repeated it elsewhere. Soon the idea was taken up by other players throughout the country and bands of pastoral players were organized.



A SIDE from first performances, there have been many occasions when the ingenuity of the actor has been called into play to give a performance under trying circumstances. An incident which happened to the late Sir Herbert Beerbohm Tree is most interesting as it proved a direct contradiction to Tree's well-established principles of elaborate stage-settings on which most of his fame rests. When Sir Herbert made his last tour of America, presenting his sumptuous production of Shakespeare's "Henry VIII," he decided during his Chicago season to give a performance for the benefit of a war charity. Sir Herbert was very partial to presenting programmes of scenes widely contrasted,

enjoying hugely the tour de force of appearing in a half-dozen wholly dissimilar rôles at a single performance. His bill for this occasion embraced scenes from various Shakespearian dramas. To secure contrast he arranged to act a scene from "Trilby." The scenery for the Shakespearian numbers was easily arranged out of the "Henry VIII" production, but for some strange reason it was found at the last moment impossible to secure an attic setting for the "Trilby" episode. So Sir Herbert instructed his stage carpenter to reverse one of the "Henry VIII" scenes, calcimine it and set it up with the wrong side of the "flats" toward the audience. The effect was perfect, and incidentally Sir Herbert achieved in this make-shift scene, a far cry from his customary, gorgeously mounted settings, the greatest acting success of his entire American tour. It was an interesting and pointed contradiction to Sir Herbert's principles of producing.



WHILE Sir Johnston Forbes-Robertson was touring the middle west in "Passing of the Third Floor Back," his baggage car was lost between St. Joseph, Mo., and Wichita, Kans. But the play went on, for it was not difficult to find a stock set to represent the middle-class boarding house, while the players appeared in their street clothes.

Once Robert Mantell was making a journey from Colorado Springs to some western city. It was necessary for him to make an eleven o'clock train or lose a performance. As there would not be time to load the scenery after the play was finished, the court-room and Portia's garden scenes in "The Merchant of Venice" were played in such scenery as the local theatre could furnish. The audience seemed quite unaware of the fact that Shylock was being tried in a modern drawing-room, or that Bassanio was endeavoring to give a plausible acount of himself to Portia in a California rose-garden.

During the recent coast-to-coast tour of William Faversham and Maxine Elliott in "Lord and Lady Algy," the management discovered that through a change in the railroad time tables, due to the Government's rearrangement of matters which makes touring such a rare delight these days, it would be impossible to make a certain journey without losing two days. One day's loss of time had been allowed for. The manager of the local theatre and the advance representative of the company decided to build a production of "Lord and Lady Algy" for the use of the stars in that city. As the theatre regularly played stock when not used for road attractions this was not so difficult as might appear. The scenic artist and carpenter of the theatre were sent to a neighboring city where Faversham and Maxine Elliott were appearing. Here they drew plans, and in a week's time the two sets required for "Lord and Lady Algy" were duplicated so closely that even the actors, who had not been taken into the scheme, were easily deceived.



Ralph Morgan and Beatrice Noyes in "The Five Million," a new play by Frank Mandel and Guy Bolton at the Lyric Theatre

Olive Wyndham, Willard Mack, William B. Mack, Jack Sharkey, W. L. Thorne and Frank Monroe in Ralph E. Dyar's play "A Voice in the Dark"

(Below)



Photos White

POSTPONING OLD AGE

Youth all important on the stage and science of chiropractic reveals secret of preserving it

By FRANCESCO SAUCHELLI, D. C. Ph. C.



LD age as a mere mechanical reckoning of years never frightened anyone. On the contrary, time brings rich gifts of wisdom, poise and charm. Age comes freighted with a thousand graces, amenities, memories and capabilities born of experience which arrogant or ignorant youth does not know and cannot know.

It is only old age as an actual handicapped condition, heavy with a burden of failing strength and fading beauty, from which we shrink. Could Milady, regardless of the speeding years, consult her mirror and spy therein neither graying lock nor lengthening line, she would own to sixty as blithely as she greeted sixteen. If time were to touch the cheek caressingly and leave the step buoyant, we could all afford to laugh at clocks and calendars.

The man or woman who, according to Nature's real plan, floats on an even keel of uninterrupted health; whose digestive and eliminative organs remain unimpaired; whose eyesight and hearing continue keen; who sleeps soundly, thinks clearly and worries not at all-such a man or woman is never really old. Is it possible to go through life in this graceful fashion, avoiding all the usual handicaps of advancing years? The science of chiropractic says it is.



ROWING old is a physical process and, as Growing the wholly independent of time. Growing old means only growing "rusty." The rusting-out process may, and often does, begin and end in youth, as well as in later years. It all depends upon the care which the human machine receives. Some people are old at 30; others are young at 60; some who should have lived to flourish vigorously at 80 are dead at 25.

The normal human body, as Nature designed it, is a machine set to run smoothly and perfectly. It should proceed automatically about its business of absorption and elimination. It should "generate" its own energy and make its own repairs. If the body is kept normal, there is no reason why it should not work as well at 65 as at 35. A properly cared for, perfect-running and welloiled machine does not get rusty. And the wearing-out process takes a long time.

The normal body is constantly throwing off waste material. Let this process of elimination cease, and poisonous toxins at once accumulate, fermentation and decay set in, and auto-intoxication-chief cause of old age-develops. The body is constantly being rebuilt-old tissue cells die and new ones are developed to take their place. These dead, lifeless cells must be disposed of. If they are not, they interfere with the proper development of the new cells. All waste must be eliminated. When this is accomplished, the body is practically new all the time.

The toxins mentioned in the preceding paragraph—the direct result of imperfect elimination of waste from the body-are the "rust" in the bodily machine. The comparatively new science of chiropractic claims that all waste will be properly eliminated from the body and poisonous toxins will not accumulate as long as nerve force or energy is flowing freely through the nerves. It is contended that joints, muscles, tendons and

ligaments will remains flexible and unclogged by "rust" as long as nerve force flows unhampered; that stomach, heart, liver, lungs and all vital organs will function unhindered as long as nerve force is supplied in abundance. Unchecked flow of nerve force-that is the basic idea of chiropractic.



THE force which keeps the body going—functioning normally—is nerve force, nervous energy sent out from the brain along the nerves to every part of the body. The nerves leading from the brain to all parts of the body and carrying with them this essential life current and energizer must pass first through the bony confines of the spinal column. Thence they branch out from the spinal column at various points, passing between the spinal bones. The spinal bones comprising the spinal column, being separated one from the other by elastic discs of cartilage, easily become slightly displaced. When this occurs, they pinch or press upon some of the nerves and interfere with the normal flow of nerve force. When nerve force ceases to flow freely, some parts of the body function irregularly or not at all.

The science of chiropractic concerns itself with putting and keeping the spinal bones in perfect alignment so that they do not pinch or press upon the nerves as they branch out from the spinal column. The chiropractor accom lishes his results by a system of skilled hand turusts directed to the spinal column. These thrusts are called "adjustments."

When the nerves are released from all constriction through chiropractic adjustments, nerve energy, or stimulus, flows freely through them. Elimination of waste proceeds without interruption, toxins cease to be retained, auto-intoxication disappears, there is no hardening of the arteries, new body cells develop unhampered, and the body keeps its youthful elasticity and resilience.



THE casual reader may gamer from that chiropractic is a guaranter of eternal HE casual reader may gather from the above youth. Would that such were the case! But eternal spells rather too long a contract for this changing world of ours. Chiropractic can, however, prolong youth into the far reaches of the years and beyond the boundary line of your fondest hopes. Chiropractic adjustments keep the bodily machine running oiled and smooth, thus materially postponing the day when time shall finally take his innings.

The person whose spinal column is kept in normal condition by occasional chiropractic adjustment will have a healthy body with normal appetite and desires. There will be less tendency to excesses and bodily abuses and more of a tendency toward normal use of the body as it should be used, as, for instance, in natural sports and exercise of various kinds which keep the organs active and prevent them from shrinking through sheer atrophy.

Then there is the psychological effect. It has been said that a man is as old as he feels and a

woman is as old as she looks. When a man in perfect health through chiropractic adjustment he feels young. No man feels quite so old as the one whose physical condition is below par. The confirmed dyspeptic feels about a thousand year old. If you feel young, you will be young. As you can't feel young unless you are physical well. With a woman, if she feels young, swill look young. If she looks young, she w be young.

The science of chiropractic does not claim naturally, to be a manifestation of magic. would be foolish to expect chiropractic to kee a person's physical condition perfect without th co-operation of that person. Results have shown however, that with proper co-operation of the individual, this science of physical rejuvenation of great benefit in the matter of postponing of

Plenty of sleep is essential to health, because sleep allows the greatest relaxation of all part of the body, and bodily relaxation is really the foundation of bodily health.



PLENTY of fresh air is also important. plentiful supply of oxygen helps to burn a the poisonous toxins which form in the bod and which are the chief cause of old age.

Another essential of health is proper nourish ment. The average person does not pay nearl enough attention to his diet. Plain, substantia well-cooked meals are important. Chiropracti does not insist on any particular dietary regimen it only asks that you be sensible about you eating.

On the stage and on the screen, youth is a important. The public demands of its enter tainers that they be youthful. The public want to see on stage and screen the youth which itsel may have lost through abuse and neglec Those who have kept their names in the electri lights for year after year, defying time to re them of their youth, have invariably possessed startling vitality of body. They have kept them selves in good health; they have guarded their health as the one possession of supreme value.

It is sad to think of the many who slip back year by year, into smaller and less important parts on the stage because they are losing their youth and their vitality. Every year, these un fortunate stage folk drop out. Take a list of on hundred of the reigning favorites of ten year ago. You will find that probably ten of them are dead today, perhaps ten more have left the stag for some other field, ten are still footligh favorites, and the other seventy have droppe into obscurity-they are still on the stage by they have been all but forgotten by the fickly public. They lost their youth and the public would have no more of them!

Chiropractic brings a very practical message t those on stage and screen. It is a message of hope-a promise of lengthened youth. It may no be possible to banish old age entirely, but it cal certainly be considerably postponed. Many o our best known artists have learned the chiro practic secret of postponing old age. It is, wit the publication of this article, no longer a secret

Copyright, 1919, by Francesco Sauchelli, D. C. Ph. C.

(Circle)

The Elf Dance, one of a series recently given at the Plaza Hotel under the direction of Miss Wilma Winn, whose dance classes have been popular among the children of society. The Misses Marion Wilson, Charlotte Wilson, Carolyn Watson and June Cherrie are shown in this charming group





A M A T E U R THEATRICALS

WHAT IS BEING DONE BY AMATEURS EVERYWHERE

(Upper Left)

r. Thomas K. Carpenter, d Mrs. Jessie Royce indis in an interesting rformance of "Quality reet," recently presented the Art-Literature Derment of the Woman's ub of Evanston, Illinois

(Lower)

wint scene from "Love a French Kitchen," a th Century, old French ay, as produced by the scilanti Players in their teresting little playhouse at Ypsilanti, Michigan



YPSILANTI'S LITTLE THEATRE

LL the friends of little theatres scattered over the country will be interested to learn what the Ypsilanti Players have accomplished in the last few years. Ypsilanti is a small town but has advanced ideas, and the Players and their Playhouse have greatly contributed to this result. A morning's mail is likely to bring to the desk of the "Director" two or three manuscript plays submitted by some metropolitan writer to be tried out on the local dog, or possibly a request to co-operate in a new art project, or again, a plea from some actor or other theatrical person for permission to stop over and inspect the Playhouse.

IF YOU HAVE AN OLD BARN IN

YOUR TOWN-PLUS PURPOSE AND

VISION-YOU ARE JUST ONE STEP

AWAY FROM A LITTLE THEATRE

BUT it is not merely artistic stage effect at which the Players aim; they have found that a proper setting and atmosphere only served the more to bring out the best playing ability. In this very particular the Players have done their most exceptional work. They have long since passed the amateurish point where most private theatrical clubs stick forever, and now they put their plays across, with "real professional skill." The amount of talent which has come to light within the membership is remarkable, but, perhaps, no more so than others would be discovered in any similar club, working under similar conditions.



The transformation of an old born into an attractive playhouse—the results of the purpose and vision of a group of progressive amateur players, at Ypsilanti

THE Ypsilanti Players have not arrived where they are now without much evolution. From the beginning they have had purposes and visions. At first they met as a little club in rented quarters and their programs were chatty informal affairs and not much else. Then, suddenly they realized that they were not living up to their ability or opportunity-and forthwith they proceeded to acquire a home of their own,-an old barn which was transformed into one of the most attractive playhouses imaginable. And not merely attractive -serviceable as well. The dimensions of the building are: Width 18 feet, length 36 feet. The Auditorium, constructed with a balcony, is 12 x 18 feet and seats comfortably fifty people. From curtain to sky-dome, the stage has a depth of about 23 feet. The proscenium arch is 9 x 15.

From the middle of the stage one descends to a basement where are located two large dressing rooms, a green room and a furnace room. The green room can be quickly converted into a kitchenette and has running water, an electric stove, table, etc. The players have their own dishes, and after every regular program they serve a supper which helps in a way to compensate the hypercritical guests for what they may have missed in the performance itself.

WHILE speaking of equipment, one must not fail to mention the electrical outfit of the Playhouse which has been installed at an expense around \$2,000.00. It is not surpassed within its limits by any stage in the country.

The Ypsilanti Players do not plan to exploit their Playhouse as an art theatre, yet in their work they have gone a long way in this direction. A suitable play, adequately staged, is always a prime consideration. The Playhouse has all possible properties and three regular interiors, but with draperies, screens, pylons, special windows and a sky-dome, many decidedly artistic settings have been achieved. To mention only a few—A Spanish Plaza, A Street in Old Paris of the 15th Century, A Scene in the Desert, A Greek Interior, A London Street Entrance.

EQUAL importance is placed on costumes and make-up, and every part is rehearsed in the stage lighting until the proper "finish" is reached. As a special patriotic "Bit" the Players devised a series of six tableaux imitating French and American war posters, which were shown in Ypsilanti and nearby towns to help in the recent Victory Loan. Competent critics pronounced these pictures wonderfully successful.

The range of the Players' work and ambitions are best shown in these recent plays:

The Workhouse Ward (Lady Gregory). Helena's Husband (Philip Moeller).

Pierre Patelin (Mediaeval French Farce).

The Glittering Gate and The Lost Silk Hat (Lord Dunsany).

The Clod (Lewis Beach).

Suppressed Desires (George Crawford & Susan Glaspell).

Trifles (Susan Glaspell).

Temperament (Mary Aldis).

Another Way Out (Lawrence Languer).

"Temperament" was played before the Stuart Walker Co. at a complimentary midnight reception and supper in the Playhouse.

THE Ypsilanti Players are planning to publish in the near future a collection of original oneact plays, one of which "A Bit of Art," by R. Clyde Ford, was given in the April program.

Note: The Editor will be glad to consider for publication in the Theatre Magazine articles and photographs concerning the activities of little theatres throughout the country.



A tense moment in "The Locked Chest," showing R. G. Bellah as "Thord Goddi," Harvey Mansfield as "Ingiald," who seeks the slayer of his brother, Mrs. F. H. Jones, as the wife of "Thord" and S. Guy Taylor as "Thorolf," who has sought his cousin's protection, after killing "Ingiald's" brother, in a fair fight

THE MONTCLAIR PLAYERS

THE popular development of the Drama as a contribution to community life is the object of the Montclair Players and the organization is conducted on a most democratic basis. The membership fee, being but fifty cents a year, is within reach of everyone and the desire to join is all that is necessary to become a member.

One is then entitled to a free ticket to the annual performance which is followed by an informal dance and reception, as well as receiving advance notices of performances, thus being able to secure reserved seats before they are placed on public sale.

THE business of the Players is managed by the General Committee, consisting of thirty or more persons, elected by the organization at large at the annual meeting. This group elects their own officers and appoints the chairmen of the standing committees. The chairmen of these committees choose their own co-workers from the general committee and club membership.

There is a producing committee for each performance who select the plays, subject to the vote of the governing board. Then public trials are held for the purpose of choosing casts. These trials are open to everyone, whether members or not, and every means of publicity is used.

For the recent performance, the new poster, the work of a member, was used. This poster shows a white-clad Pierrot with red pom poms, playing a lute before a drawn curtain of a rich red. Outlines and lettering being of black, make a striking picture and this poster will be used to advertise all activities of the Players.

THE Players not only welcome to membership those with ability to act, but also anyone who in any way can contribute to the production. On the receipt of dues, the new member is sent card to check, showing his capabilities. Posteror costume designing, stage carpentry and lighing; scene painting, acting, experienced or other wise, coaching, dancing, music or business abilition willingness to do secretarial or publicity work. These cards are kept on file and the persons called upon as needed.



Arnold

Mrs. Frederick Jones, whose portrayal of Vigdis Goddi, in "The Locked Chest," was one of the clever bits of acting in The Montclair Players' most recent production

T WO years ago, there was a discussion as to whether it would be advisable to give up active work during the period of war, but the suggestion that the net proceeds of performances be donated to war relief work met with warm support and the Players were able to contribute nearly a thousand dollars through their regular entertainments and appearing for other organizations.

Then came the demand for entertainment in the camps and that work has been an important feature of the Players' activities for over a year, ne or two performances have been given weekly a camps and hospitals and, indeed, so popular tive the Players been that they were asked to be consors of a "Y" hut at Camp Merritt, that meant a financial responsibility as well furnishing talent, the Montclair Camp Comittee was formed in which all the organizations in the town have a share. It is interesting to note that a Montclair Player was made a secre-

tary of this hut, one of the first women to be appointed to the position.

A MONG the plays given in the three seasons of their existence are "The Truth," by Clyde Fitch, Galsworthy's "Silver Box," Lord Dunsany's "Tents of the Arabs," "Argemines and the Unknown Warrior," "The Lost Silk Hat," 'The Man who Married a Dumb Wife," by Anatole France, a dramatization of Stevenson's "Le Sire de Maletroit's Door," Masefield's "The Locked Chest," Booth Tarkington's "Beauty and the Jacobin," Suderman's "Far-Away Princess," Sutro's "The Bracelet," Barrie's "Twelve Pound Look," and "The Pilot," by F. Layton Brewer and a dancepantomime, "The Jewel of Content," by John Rae, who are both members of the organization.

THE last performance which took place on May 8th consisted of Olyphant Down's charming fantasy, "The Maker of Dreams," and Galsworthy's "Hall-marked." An innovation in this program was the intensely interesting talk by Roland Holt, on "The What and Why of Community Drama."

The annual meeting of the organization was held shortly after this performance, and to further stimulate interest in the Little Theatre Movement, an exhibition was held, consisting of models of stage-settings, and paintings of scenes as well as costume designs. The playhouses shown included The Toy Theatre of Boston; Vagabond Theatre, Baltimore, and the Provincetown Players of Massachusetts, and the artists represented were Maxfield Parrish, Robert E. Jones, Clifford Pember, Mrs. John Alexander and Frank Stout, the latter a Montclair Player.

The Player's season will open the end of October with a presentation of Galcworthy's three-act play, "Joy," which it is planned to give for three nights. It is hoped Montclair will some day build a Little Theatre of its own.

Meanwhile, the Players are planning a busy season and have already looked as far ahead as the second program which will include Barrie's delightful "Rosalind," and the melodrama of the supernatural, "The Monkey's Paw," by Louis Parker and W. W. Jacobs.



GERALDINE FARRAR

WHO has just completed her first Goldwyn picture—a photoplay on an elaborate and gigantic scale, built around the prima donna's vocal gift and entitled "The Golden Song." Of particular interest will be Miss Farrar's new leading man—her husband, Lou Tellegen

MOTION PICTURE SECTION



AM a movie fan, so long as I am not offended, insulted, by indecent pictures. I should like to feel that, no matter what form of moving picture entertainment was open to the public, that I could take a friend there without being ashamed of something that I saw on the screen.

My objections to certain pictures are not based on religious scruples. My life has been spent in assisting the morality of my own flock, and of scolding them well if they don't behave. Morality depends upon conduct. One's thoughts should direct one's conduct. The thoughts that intrude in the outputs of certain picture men are disgraceful appeals to vicious and indecent minds. Yet, I do not propose that the picture houses should be devoted to religious things. When I go to a theatre myself, I prefer something that does not obviously preach a moral. I want to be entertained, but I do not want to be shocked by unpleasant thought, to be a part of an audience which apparently has no standard of moral perception. Religious appeals are not at all necessary in a theatre. They belong in the church. It is my impression that the audiences who attend the motion picture theatres where higher prices prevail, do not require instruction or advice as to the morality of their lives.

IT is in the cheaper houses, in the nickel theatres, where men and women are being formulated by their first impression, that the danger lies. It seems to me that there is an indifference to the moral character of the motion pictures exhibited in these houses. It is usually the boy and girl who can least afford useful luxury, who are the victims of cheap screen dramas, made up solely to appeal and pander to the lowest kind of instincts. One motion picture corporation, in particular, is a gross offender in this class of entertainment. They cannot

CAN'T THE MOVIES BE DECENT?

Eminent New York clergyman declares film producers under as great a moral obligation as the conductors of a school. An interview with

Rev. DAVID JAMES BURRELL

Pastor of the Marble Collegiate Church, Fifth Avenue



say in their own defense, that they are making these pictures because the people want them, since other pictures, far more moral, are just as successful. Nor can the people themselves accuse the producers of these pictures of demoralizing them, since they voluntarily attend them. They are both wrong, the producers who make these pictures merely for revenue, and the people who attend them for their immoral excitement. I have attended a great many performances in moving picture theatres, and off-hand, I recall a film made from Hugo's "Les Misérables," as a fine example of a worth-while picture, that is entertaining, good drama.

THE chief difficulty in any discussion regarding the morals of moving pictures is the difficulty of regulating human nature. No one can prosecute human beings collectively, and there is no ground upon which to prosecute the producers of moving pictures, collectively, although, in my opinion, a strict censorship would be enormously valuable to the morality of that industry, if not to the revenue.

All sorts of compromises have been made to adjust the conflict between morals and earning power in the motion picture business. I am inclined to think that if the issue of morality, however, is properly prosecuted, if the State laws governing this question are fully enforced, (which they are not), that there will be some obvious restrictions. In every large business there are the parasites. In the motion picture business a very promiscuous, spectacular, human growth cleverly attaches itself to the clean soil and grows. The parasite is a picturesque weed, entirely unrecognizable as such to the average eye. In dealing with the problem, I should be inclined to apply something of the same method I adopted when temperance was a

James Corbett woos Kathleen O'Connor amid picturesque surroundings in the Universal film "The Midnight Man"

Thomas H. Ince's winsome star, Doris May, who is appearing in Paramount Pictures

Gloria Swanson in Cecil B.

De Mille's version of Barrie's

"The Admirable Crichton"

(Artcraft)





O Strauss Peyton

OLIVE THOMAS

The former Ziegfeld beauty who has been successful as the "baby vamp" in "Upstairs and Down," will be seen next on the screen in "Prudence on Broadway," a Selznick picture

great issue in my own State of Ohio. As an officer of the Anti-Saloon League, we had been prosecuting the liquor interests. Finally they came to us and asked us if we would compromise. Indignantly, we refused, but, finally, we made them this proposition, that if they would drive the small saloon keepers, the dive keepers, the disgraceful element of their trade out of the State, or if they would reform them, a compromise might be reached. It was these natural outlaws of common decency who had brought the entire business into disrepute. By cleaning the scum, the actual character of the liquor trade was somewhat cleansed.

I am dwelling upon the objection of undesirable motion pictures, because except for the outlaws of the motion picture business, it is an enormously important, valuable, delightful entertainment. It is my impression that the cleansing of the trade of motion pictures, that the compromise of a reformed nature which is necessary, should be taken in hand by the men who control the theatrical interests of the country. They are powerful enough, and I think on the whole self-respecting enough, to establish motion picture prohibition of their own. Censorship, which is a word utilized at present in the business of motion pictures without sincerity, is not enough to destroy the dangerous class of productions that I have referred to. Under the masquerade of the word "educational," some of the greatest offences to decency have been perpetrated in the movies. And yet there is no word that so splendidly describes the influence of any motion picture that respects the common laws of morality.

THE enormous revenue, the great chain of theatres that cater to movie fans, the responsibility of the producers to this enormous audience seems to have been entirely ignored. We should try at least to regulate that revenue not for material reasons, but for spiritual reasons. Consider for a moment what an audience in

any moving picture theatre consists of. The greater percentage of each audience is made up of young people, many of them foreigners many of them incapable of understanding what morality means. Those who do know what it means are so amazed and shocked a any revelation of indecency, that they never go again. It doesn't help the situation to preach to the men who make these vicious productions. Their answer is—"Money talks."

IT might seem, from the foregoing argument, that it was the business of the churches to regulate the morals of the movies. Or, some people might urge, that, as it is a matter of national significance to the American people, the regulation of motion picture should be a matter of Federal control. I do not agree with either of these suggestions. What we do need is proper direction of motion picture entertainment by a body of theatrical men whose self-interest it will be to prosecute all offensive productions. There is a so-called National Board of Censorship. It has been show that this Board is a camouflage of morality. The past week a filt was passed by this Board, under the excuse that it was educational that was flagrantly vicious.

On the other hand, there is much excellent morality presented if the movies. The fact that the churches themselves are using motion pictures to assist and inspire morality in their own people is a proof that it is an entertainment of great moral significance. They are being used in church entertainment all over the country. Not merely religious subjects, but stories, and comedy films of a clear humorous character.

The fault lies with certain outlaws who are in the business for revenue only, and with the outlaws of human society who are entertained by their particular character of low appeal. I cannot urge too sincerely that some effort be made to watch the production made in the cheap movie theatres, particularly the nickelodeous which since the war have gone up in price, varying from ten the fifteen cents. The character of the productions, however, have no gone up in morality.

Of course, many improvements have been made in the atmosphere of beautiful theatres, and in the (Concluded on page 132



Alfred Chenev Johnston

EVELYN GOSNELL

Who has been appearing this season in the successful bedroom farce, "Up in Mabel's Room," and is now in Paramount-Flagg comedies on the screen



THE FEAST OF BELSHAZZAR IS AT ITS HEIGHT WHEN BABYLON FALLS

NE of the most striking scenes in D. W. Griffith's new spectacular romance, "The Fall of Babylon." With great beauty of mise en scène and astonishing attention to detail, the picture shows the civilization and manners of antiquity, the splendor of the Babylonian court and the destruction of Babylon's famous king. Some of the episodes in this picture were used in "Intolerance," but there have been so many changes and amplifications that it is virtually a new production. The cast includes Constance Talmadge, George Fawcett, Elmer Clifton, Tully Marshall, Mildred Harris Chaplin, Ruth Darling, Pauline Stark, Elmo Lincoln, and Seena Owen



Marguerite Clark, Paramount star, in her new picture, "Widow by Proxy," based on Catherine Chisholm Cushing's play of the same name, which has been produced successfully on the legitimate stage

HOW IT FEELS TO BE A WIDOW

Dainty Marguerite Clark ought to know because she is one in her new picture

By T. A. PHELPS

I N order to correct in advance any mistaken impressions that might result from a perusal of the title of this article, I will state first that I am not a widow, nor do I expect to be. In fact, such a state of being for me would be impossible, inasmuch as I am a man and not a woman.

But nevertheless, after a bit of converse with Miss Marguerite Clark, Paramount star, I think I have a pretty good idea of how it would seem to suddenly become a widow.

But you say Miss Clark has just been married—surely her husband cannot be dead already! That is just what puzzled me when I saw her drive up in front of the Morosco studio in a fascinating but nevertheless sombre, attire—an attire which told as plain as words, that she was a widow—an attire commonly known as "widow's weeds."

However great my surprise, I was all prepared to sympathize with her in her grief and to offer my consolation and regrets, when one of the happiest and most delightful smiles that I have ever seen, lighted up her countenance as I approached her.

"You'll pardon me," I began nervously, puzzled to know what to say, as, of course, I wasn't quite sure that my surmises were correct. "You'll pardon me. I was just going to offer my regrets at your—er—misfortune, but perhaps you're not sorry. You seem very happy. I hadn't heard of your had fortune. I'm glad you are not taking it too hard."

I knew I was rambling along hopelessly jumbling everything, as I could see her expression grow more and more puzzled the more I said. Suddenly the expression changed to one of alarm.

"What is it?" she asked anxiously. "Has anything happened? Isn't he all right? Oh, tell me quick."

I was at a loss to know what to say. How should I know anything about "him."
"I guess he is all right," I replied. "I don't

"I guess he is all right," I replied. "I don't know anything about it."

"But you're offering your sympathy," she replied, still excited. "Why do you do that?"

"Pardon me. but you are dressed in widow's weeds—I mean, widow's attire you're in mourning, aren't you?"

The dainty star breathed a great big sigh of relief, fanned herself a little, lifted her veil and displayed the make-up on her fair face

"You gave me a fright," she smiled. "You see, I am working in a picture, 'Widow by Proxy,'—you know the story—it's from the play by Catherine Chisholm Cushing. This is my costume. Don't you understand? I'm supposed to be a widow in this, or rather, a proxy widow."

"You make a charming widow," I ventured. (Ye Gods, I'm all wrong again.) "I mean, I mean...."

"I know what you mean," she smiled delightfully. "You mean I look well in this costume, but you hope I shall never have occasion to really wear one."

"Yes, that's it," I said, gratefully. 'Thanks."

All the above might be more interesting when it is known that Miss Clark and her newly-wedded husband, Lieutenant H. P. Williams, are happily enjoying life at their palatial home in Los Angeles, and that this visit to the coast—Miss Clark's first in four years—is a sort of honeymoon for the happy couple.





CONSTANCE TALMADGE

A COMBINATION of pertness and intelligence is this popular film star who has been delighting her admirers recently in a series of high-class comedies. Then, too, she is the sister of the much-admired Norma. Constance's next picture will be "Happiness A La Mode"



C Strauss-Peyton

WALLACE REID

This popular film star will be seen shortly in "The Valley of the Giants"—a story of the logging camps, full of power and the big out-doors.





O Strauss-Peyton

(Above Center) MAY ALLISON

"The Uplifters" will be the next vehicle of this sympathetic little Metro star

JACK PICKFORD

Of the well-known movie family—the Pickfords—but who can stand on his own as a movie actor



MADGE KENNEDY

Who goes "Through the Wrong Door" in her newest Goldwyn picture and consequently gets into all sorts of trouble.

The story is by Jesse
Lynch Williams

Maurice Goldberg



It is fashioned of blue Crepe de Chine e embroidered in mother of pearl. The Marie Guy hat is a novelty of plaited straw. Miss Walton does not hesitate to wear this gown on the street

An interesting restaurant gown is from Lanvin, and will appeal to the smart American woman.



Paquin afternoon frock of black taffeta embroidered insilver. The valance around the waist is in a separate plece, which may or may not be worn with the otherwise tight little skirt. Smart women in Paris wear the very short skirt and short sleeve. The Lewis hat is of silver cloth and beads



The PROGRAMME of FASHION

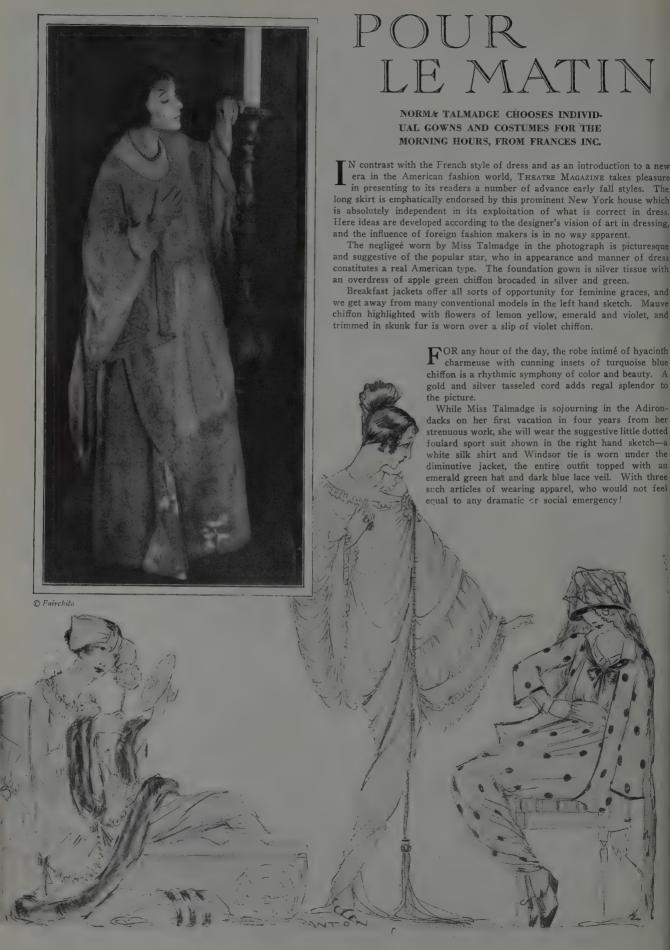
By PAULINE MORGAN



Prologue Designed by Paris Couturiers
Leading woman . Florence Walton
Act I Pour Le Matin
Act II Pour L'Apres-Midi
Act III Pour Le Soir
Act IV Chic Sport

M ISS Florence Walton posing especially for Theatre Magazine in three French gowns which illustrate new and smart features of Paris fashions. The central photograph shows a Callot model of Oriental brocade hiking properly in front. The tunic is slightly boned and is a style that requires skillful handling in the wearing. With this unique dinner costume Miss Walton wears one of the new Marie Guy hats with black paradise.

French shoes complete the outfit, but our charming dancer states that she will probably draw the line when it comes to appearing in public without stockings, a style which is considered "comme il faut" in Paris, both in daytime and evening hours. It is an amusing pastime with many club men or habitués of Paris to sit and make wagers as to whether the very short gowns reveal flesh-colored hosiery or bare legs. Conservation of silk, you know!



POUR L'APRES_MIDI



ABRIC and color combinations grow more interesting each hour, and there is no woman of the stage who has not become adept in the psychology of this worth-while the influence, and it explains much in their ccessful endeavors.

For street wear or the tea hour at club or hotel, suit dress will attract the eye, for the oppornity to eliminate the separate wrap is a grateful ggestion, and gowns simulating a coatee effect e eagerly sought. There is something instinctive the smartly gowned woman's reluctance to apar on the avenues sans manteau, but perhaps r ingenuous designers will offer a solution to e matter and present a new angle on the quesn. The coatee dress in the sketch is interesting r this purpose; it is black satin trimmed in inchilla fur; slashed fronts hold the upper porn snugly to the figure with black and green ocade satin girdle from which dangles black enille tassels hung with jade green rings. A inty hand-made tucker of point d'esprit prodes an enchanting touch of femininity.

MISS CONSTANCE TALMADGE WEARING A SUMMER GOWN AND HAT FROM FRANCES INC.

MILLINERY MUST BE CHIC FOR THE COMING SEASON. FLARING HATS OF TAFFETA ARE IN VOGUE FOR IMMEDIATE USE T is questionable whether the little toque of dark amber satin with its fantastic bow of darker brown dotted net, or the afternoon frock of fawn-colored, commands the greatest interest. Certainly it would be difficult to find more charming models. The cunning under-sleeve and cuff of mousseline de soir, the dainty neck ruff, and the manner of skirt drapery are unusual features of great charm. Tiny amber buttons with dull gold loops provide a distinctive touch of decoration.

To the extreme left of the page further interest is manifested in a simple gown of Moon-glo crepe with smart touches of black and silver brocade. The porcupine hat of heavy black satin is an advance model of picturesque irregular lines, and may be used as a fashionable headdress throughout the dinner hour. For the coming season, smart effects in millinery depend largely upon the twist of feather and bow, but the shape of the hat may be of any size. Smashing ribbon bows will be used on street hats, as a pleasing change and contrast to the ostrich feather hat.





Callot model of fiame-colored chiffon over Callot satin of the same shade. The tunic forms a youthful pinafore front, draping into a two-panel fish train. The girdle is of gold tissue with a similar color scheme disclosed in a band of the tissue. The shoulder strap of roses is a garniture much favored by French women

An unusual shade of wild rose chiffon velvet with huge collar and cuffs of the same colored taffeta accomplishes a wrap that excites wonder and admiration. The cuffs are a new feature, and adapt themselves to flaring away from the hands in sensuous ruffs, or if the weather be a wee bit nippy, the same cuffs may be converted into a French muff

ROBES ET MANTEAUX

THE LONG CLINGING SKIRT PER-SISTS, ACCOMPANIED BY HIP DRAP-ERY AND A FRAGILE BODICE

HETHER long or short skirts will prevail is a much-mooted question, and a majority of designers make unqualified statements in favor of the latter. That Paris may decree the proper length of the gown, and the balance of the world not conform to the ultimatum is an almost unthinkable possibility; however many American designers and the smart shops are persistently endorsing the long skirt and applauding the wisplike bit of lace or satin that answers to the name of bodice.

There is no denying the beauty of a long-skirted evening gown and the feathery treatment of a bodice that is discreetly decolleté, but which produces an almost nude effect. This interpretation of building a gown gains many adherents to American ideas in dressing its beautiful women. Our admiring and friendly eyes watch eagerly for every artistic creation emanating from Paris, but with renewed independence American women are not so quick to follow as formerly.

Individuality and personality in dress occupy our immediate attention and the outlook for such exploitation is extremely interesting. Many of our acknowledged leaders of fashion on both sides of the foot-lights have taken a radical stand in the matter, and will dress as suits their mood and the occasion rather than follow an undeviating mandate of what is correct in wearing apparel. Gowns from French couturiers there will be a-plenty in the wardrobes of our American fashionables, but we will see some daring individuality expressed in the manner and methods of wearing clothes. Not daring in the sense of freakiness or immodesty, but a new daring of suitability to type and the times.



AN EVENING SCARF OF LACE OR TULLE PROVIDES ARTFUL POSSIBILITIES

SCARF of lace or tulle is an indispensable accessory to the evening gown-it adds a subtle charm to gleaming flesh tints and lends a piquancy to the outline of face and form. With the charming Callot model illustrated to the left of the page, a scarf of cobwebby lace is worn. The pictorial effects and draping possibilities of this dainty accessory are limitless, and the manipulation of it is truly an art. We speak of the coquetry of the fan or the veil, but the scarf suggests a new bauble of artfulness. Some are as sumptuous as Oriental veils, some are merely fragile chiffon foundations for beads or peltry, and some are of net or tulle tied in a quaint fashion to either wrist. As a substitute for the separate scarf, shadow lace may be part of the bodice and drape in scarf effect or swing in gay Spanish manner from the

POUR LE SOIR

WRAPS OF FUR AND CHIFFON VELVET EN-

CIRCLE THE BODY IN VOLUMINOUS FOLDS,

CLINGING CLOSELY BELOW THE KNEES

An advance model in ermine, showing what lovely women, will wear for evening. The season promises gorgeous surprises in fur wraps, and broadtail and baby caracul are on the calendar as a close rival to ermine

TUXURIOUS evening wraps are demanded by all women—the gown may be ever so simple and lacking in ornamentation, but the manteau is executed in gorgeous fabrics and peltry and designed in most glorified ways. Chiffon velvet lends itself to wonderful possibilities; the folds are very rich and yield to most any suggestion of novelty in the manner of handling. Usually these wraps are so exquisitely lined, that at times one is tempted to reverse the garment. Frequently the onetoned background is decorated with wide bands of contrasting satin-or again loose bands of lace and fur swing across the width of the garment from side to side. "The more beautiful the lining, the more comfortable the coat" is the sudden decision upon viewing such luxury.

In whatever guise the black evening gown appears, there is always a renewed feeling of admiration and desire for the particular model in question. The flutter of black shadow lace over charmeuse might sound too mature and dignified, were the satin not skimpy and the lace not exceedingly sheer and of spider-web transparency.

A S usual the Callot model of the sketch is short, but many Bergdorf Goodman designs are very long and of narrow dimensions at the ankle. Quite frequently the Turkish trouser fashion is observed in the handling of the skirt edges, and the style is approved by many welldressed women of the stage. They find in it an opportunity for revealing beautifully stockinged ankles, and it provides for many graceful poses. Of lovely ermine is the coat sketched on this page. The cape-like tendency of the model proves the resistless hold that capes have achieved, and in truth they answer every requirement of comfort and beauty. Narrow panel pleats are a new feature of fall costumery—they are inevitably loose, but attached to the upper and lower edges of the garment. The deep collar is versatile in character, and may be adjusted in many becoming fashions. The cut of the coat simulates sleeves, but this is due to skillful cutting, for, of course, the arm opening is concealed in the side folds. Can you see Laurette Taylor folded snugly into this lovely wrap? She will wear it during the opera season.

Again the black gown appears as a Callot model of black charmeuse and shadow lace. The girdle, front and back panel is of metal lace in silver thread





CHIC SPORT

ARILYNN MILLER who is appearing nightly in the Ziegfeld Follies, finds time to play polo at least once a week. A charming figure she makes, handling her mallet with agile grace, every movement one of youthful buoyancy. At such times, she dons the regulation white breeches, green sweater coat, and boyish round hat of white kidskin. Miss Miller recommends polo as the most active and enjoyable sport for retaining slim lines and glowing skin.

A DA Mae Weeks has created quite a stir of envy among her friends by appearing at appropriate times in a smoking suit of white velvet with black moire trimmings. This clever idea has incidentally established a new fashion in sport clothes, and it offers a splendid opportunity for original designing. Miss Weeks has a number of lovely such suits, changing them daily to suit her mood and fancy.

I NSTEAD of a tea dress, why not a smoking suit?

It is comfortable, chic, and becoming; anyhow, smoking is so much more enjoyable when lounging is permitted. More thrills of envy and desire are evident when this popular little actress appears in a suit of





ISS Kathryn Perry
of the Ziegfeld
Follies—the striking little lady you see at the
right—says she wouldn't
wear any undies but Vanity
Fair. She wears Vanity
Fair wests or unions, knickers,
en welope chemise, Pettibockers! So will you, once
you'we tried'em!

Miss Perry is wearing The Vanity Fair Plus-4-Inch west No. 14822 in this photograph.



Vanity Fair

SILK UNDERWEAR

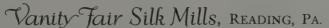
If you can believe what you glimpse through the best blouses on Fifth Avenue today, the frilly, fluffy underwear of a few years back is distinctly passé! As soon as we adopted a collar set like brother's, a shoulder line without a pucker—it was bound to come! Vanity Fair saw it coming a long way off, too, and that is why you don't find a tiny bit of lace, a suspicion of any gewgaws in Vanity Fair Silk underwear.

Every Vanity Fair undie is tailored with a capital "T"—its charm lies in

its luxuriously heavy glove silk and its wonderful lines.

Take the Plus-4-Inch vest, shown in the photograph—no stringy ribbon shoulder straps to wear out, but tailored straps of hemstitched glove silk. And the comfort of those extra four inches! The Sure-Lap union is tailored to stay closed—the Double-Back knicker wears just twice as long the Step-In envelope has never a snap nor button—and the Pettibocker words can't describe.

If you can't get just the Vanity Fair you wish, write us at Reading.



Makers of Vanity Fair Silk Underwear and Silk Gloves

New York

Boston

Chicago

San Francisco

Address all communications to Reading, Pa.



FILLING IN THE CORNERS

By

ANGELINA



THAT'S what one does at the end of July and the beginning of August, isn't it, fill in the corners? It's what I've been doing with my allowance, anyway, and having a lovely time, even if Father did say unkindly that I had a touch of "midsummer madness." If his mere male mind could grasp it, this kind of buying is the most satisfactory of all. By midsummer the staple articles of one's wardrobe, the breadand-meat part, have not only been bought, but are well behind one.

August is the time, therefore, to permit one-



A blouse of French battste crossbarred in rose (it comes in other colors, too) that Bonwit, Teller originated for sport, but whose merits of chic, and utility, and perfection of detail strongly recommend it for other walks of life

self a fling with the accessories, to pick up the delightful odds and ends that round out different costumes, a pair of high-priced silk stockings here, a superfluous petticoat there, a not absolutely needed blouse, a scarf, a fan, trinkets. At least you have a conscience—pricking at the time of buying, that these things may be superfluous and not really needed. Which turns out, fortunately, to be quite wrong. Once bought, presto! You find they change rapidly from seeming superfluities and luxuries into necessities. Worn they bring you in many compliments. They last over into other seasons. They are almost trick clothes. You end by wondering how you ever could have lived without them. That's why I say midsummer buying is so satisfying—and economical.

WHAT did I buy, then? First of all, two taffeta hats. Why? Nothing like a taffeta hat for the end of the summer, when the first color and gloss have gone from your straws, and you don't want to buy, or to forestall autumn millinery. And besides, both Paris and New York have decreed for the particular smartness of taffeta hats for

this season, just as taffeta is an established fabric for frocks. And then a taffeta hat has always had a great appeal for me. It combines a something indescribably *chic* and picturesque at the same time. Paris is making them up, I hear, in big Eighteenth Century shapes, mushroom brims and large folded crowns. But that isn't necessary. You may have yours large, or medium, or small, as you please.

I have a small one in French blue taffeta—to wear with a French blue filet crochet sweater—its crown laid in pleats and its pert little brim just sufficient to shade the eyes. And I have a big picture one in yellow taffeta with a wide brim and a big puffy Eighteenth Century mob crown, to go a-Roof-Gardening in, along with light summer frocks. I made quite a hit with it on the Ritz Roof, if I do say it myself, the other evening, accompanied by a white net frock that was nothing but a mass of inch-wide tucks.

Let me adjure you, in passing, on no account have any extraneous trimming on a taffeta hat. Else you cramp its style. At the most a small bunch of stuffed fruit in the same material as the hat. At best a picot-edged ribbon, or big bow, ditto. The material and the clever manipulating of it make the hat. As I have seen done in some lovely odd ones in a pale, pale sand color, as witness the sketch.

ANGORA SCARVES INTRIGUE ME

THEY'RE the new scarves that are so wide and warm and all-enveloping that they can practically take the place of a sweater. More in the nature of a warmth-giving "plaidie" than a scarf. Some have belts of the wool attached, and big pockets in the ends, into which you can not only tuck away handkerchief and purse, but which give you an opportunity to pull the scarf into smart lines with your hands. And other of the scarves are just plain, and you may add a leather belt of your own, or twist them around you in



Nothing gives as good measure for a midseason hat as an all-taffeta one, which goes fust as well on a roof as with sport clothes. Besides which Parks has said they are the thing. Bonwit, Teller is showing a collection of very unusual ones, from which we have selected this of string-colored taffeta, whose petal shaped brim guarantees becomingness to every face

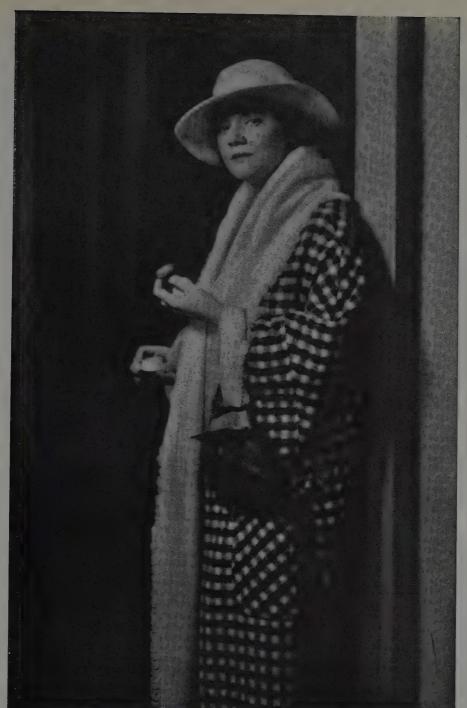
any way you wish. Those of the plain-color Angora wool in tan and grey are so lovely and soft and silky,—almost like fur!

My choice happened to be one of those. But most women will prefer the scarves in the lovely vivid color combinations in which they come: turquoise and white, grey and crimson, black and white, grey and black, and many others. I was influenced in my selection by being with a little French actress at the time of buying, who chose a soft squirrel grey, to carry off with her on her vacation into the mountains.



The large enveloping Angora scarves, pocketed or plain, belted or unbelted, as you prefer, now take the place of the sweater. They come in every combination of colors to suit the heart's desire, this sketched from Bonwit, Teller being of a lovely soft shade of tan with a Scotch plaid border

A FTER the scarf I invested in the most fascinating blouse for tennis and golf and canoeing "an' everything." Invest is right! May I refer you to the sketch on the left of the page. Bonwit, Teller originated the blouse and that is the only place you can get it. It goes on over the head, and the front is plain, as you see, drawn down over the skirt and tapering off into ends which tie in back. What you can't see is that there is an elastic—covered with the material that goes underneath that front part and is attached at either end to the back piece. So that you can raise your arms and whirl about and everything stays ship-shape and in place. Isn't it ingenious? And so smart, with every detail beautifully carried out, the pearl buttons with their piped-in-white buttonholes up the sleeves and down the back, the little peplum, and the tails weighted to keep them from flying. Quite perfection! Miss Claire Cassel, the tennis champion, wears one of these when she plays, along with a smart skirt of white English cricket flannel, which she designed, and which may also be found at Bonwit Teller.



LADORINE

comes in four shades to harmonize with every complexion—Blanche, Naturelle, Rosée and Rachel. Dorin's Compact Rouges are in a variety of natural tones of which Rouge Brunette and Rouge Framboise are the favorites. Large dressing table size, \$1.00.

For arms and shoulders, use the companion powder, La Dorine en poudre. Box \$1.00.

For your protection: Dorin's Preparations are sold only in containers marked "DORIN PARIS."

HAT IS YOUR OLORING?

and description of your ir, eyes and complexion, th 25c in stamps, and will send two miniated one of Dorin's Rouges. So booklet reproducing, full color, seven existe types of beauty the directions for choose the correct compactes each type.

r 10c in stamps we will not the booklet with nerous samples of La orine and Dorin's uge en poudre instead the compactes.

Photograph by Goldberg

MISS MARTHA HEDMAN

I FIND Dorin's Compactes equally favorable for removing the marks of heat and ex-

haustion in summer and for protecting the skin against winter winds.

Marsha Herman

LADORINE

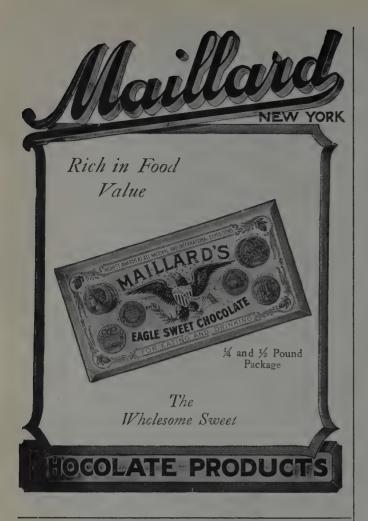
The Imported Compact Powder from Paris



. R. ARNOLD & CO.

Importers

5 West 22d Street, New York







CHIC SPORT

 ${
m F}^{
m RANCINE}$ Larrimore as she appears in one of the scenes in "Scandal," now playing in Chicago. As you can see, she appears perfectly at home in her chic riding clothes from Nardi's, which are absolutely correct in every detail. Miss Larrimore adores riding anyhow, having become mistress of the art of handling horses at the age of seven. New York is waiting eagerly to be introduced to "Scandal" and its talented leading woman in the near future. Horseback riding has received a new impetus since the war, and our American women are subscribing to this exhilarating and beautifying sport.



designed by the little comedienne herself. Evidently Miss Scheff intends becoming a pioneer in the thrilling sport of aviation and we have heard rumors to the effect that she has already purchased a speedy little flying ship to carry her quickly in her jaunts from Chicago to New York. The costume is of soft green leather with brown stitching. The helmet is noteworthy, combining comfort and style. Until recently aviation and polo belonged almost exclusively to men, but women today are not relegated to anything, and they have advanced from apt pupils in dangerous sport to a plane of equality in endeavor and gameness if not in actual achievement.

You Can Be Slender—Graceful—Attractive



Who is invariably the social favorite? The stout lady uncomfortably ensconced in dismal solitude? Or is it the slender woman, magnetic and charming, becomingly gowned, attracting all by her sprightly grace and vivacity?



HAT would a theatre evening be with fleshy, heavy weight leading men, obese first ladies and corpulent

ballerinos? The slim, trim ingenue, the graceful, slender soubrette delight your eye. The rotund characters are usually put in the cast to make you laugh.

Yes, excessive flesh has that one virtue at least, it can make people laugh; but even if you have become resigned and devoted to that function in life, you should consider the all-important matter of your health.

But, of course, you are interested in having a slender, graceful appearance with all the strength, agility and health which goes with one, and you cannot do better than to benefit by the meritorious Korein System of weight reduction.

Reduce Gracefully

Usually, stout people think that, to work off excess tissue, they must nearly starve themselves and exercise strenuously day after day. Their fatencircled, fat-afflicted organs are not equal to the starvation process and their avoirdupois constitutes a great enough burden without attempting to engage it in the throes of tedious gymnastic feats or carry it for long, perspiring walks.

Drastic eliminants for the digestive tract are often resorted to; thyroid is relied on to some extent. Is it any wonder that these destructive agents drive about people into a resolution to remain stout?

There is a way by which you can naturally, easily and healthfully overcome your excessive corpulence without inconvenience, enjoying life all the while, more and more every day.

Become Slender to Stay Slender

No need to gain fat again after having reduced by the Korein System—the wholesome, reliable, pleasant self-treatment method.

The Secret

It is really no secret at all. Just the remarkable Korein System, the principal feature of which is



To be explicit, the main active component of Oil of Korein is fucus vesiculosus, an ingredient obtained from certain species of seaweed. The vegetalized oil is supplied in Korein System.

Pure and Harmless

You can begin reducing under the Korein System with the greatest confidence. There is absolutely nothing connected with Oil of Korein or the rules of our system to cause you the slightest degree of inconvenience or annoyance of any kind.

Guarantee

The Korein System is absolutely guaranteed—under our \$100.00 Guarantee—to refund money if your weight is not satisfactorily reduced.

Lose Ten to Sixty Pounds

Legions of people have lost on an average from eight to twenty pounds per month by the Korein System. Stout folks in every walk of life and in all conditions of obesity have been benefited and have expressed their great appreciation.

Be Healthy-Prolong Life

First let us explode an old myth. That is, the popular theory that stout people are good natured because they are stout. That is incorrect. Stout people are stout because they are good natured. But the Korein System does not attempt to change anybody's disposition. It simply aims at the climination of excess weight by its natural, physical action on the cells, glands and tissues.

Unhealthy, obese formations undermine the health; they rob\brain and body of the active energy that is such an asset in business and social life. They sap life its very self. That is one reason why you never see any very aged stout people.

Oil of Korein

The Korein System which includes Oil of Korein, is purposed to restore to you the spright-liness and vigor of slender youth. If you start the treatment to-day, it should not be a great while before you are able to surprise yourself and your friends with a new grace and beauty, partake more of the joys of life—in fact, be a new man or woman.

Go to the Druggist

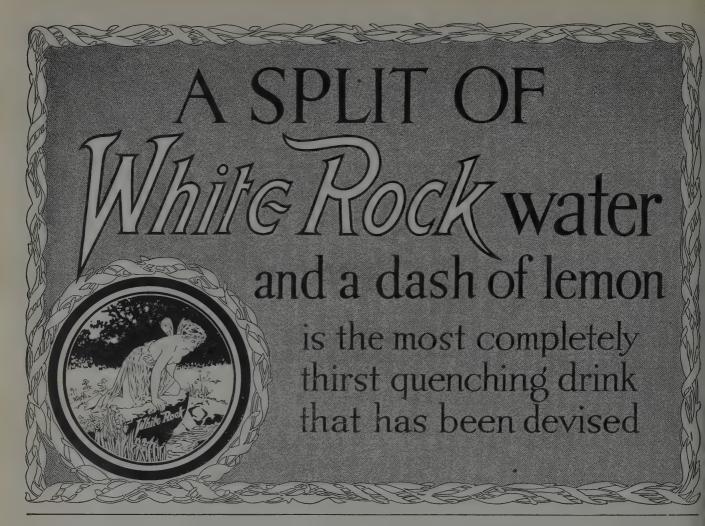
All busy druggists sell Oil of Korein. Purchase a box, read and follow the very simple directions and rest assured that you have started another and brighter era of life and happiness. Or, if you prefer, just send \$1.00 to the Korein Company. Oil of Korein will come to you in a plain wrapper, postpaid, with full directions of the Korein System, without delay.

A Brochure without Charge

The Korein Company has published a very interesting brochure entitled "Reduce Weight Happily." Send for it if you think you would like to know more about this easy and scientific method of weight reduction. It will be mailed in a plain wrapper.

THO TO THOSE OFFICE AND THOSE OFFICE AND

KOREIN COMPANY, Inc. NA-1132, Station F, NEW YORK



THE NEW N. V. A. CLUB HOUSE

THE new \$500,000 clubhouse of the National Vaudeville Artists at 229 West 46th Street occupies an ideal location just west of Broadway in the heart of the theatre district. The building faced with gray stone presents an impressive appearance.

Passing under the ornate porte cochère one enters a roomy marble vestibule. On one side is a large coatroom just in front of the basement floor devoted to a grill, billiard room and barber shop. On the left of the foyer a wide marble staircase leads to the great lounge two stories high, the second level being a mezzanine used for a writing room. The lounge is furnished with luxurious English club furniture covered with fine figured mohairs and striped tapestries copying famous hand-made designs of the past. The walls are covered with a delightful shade of blue not to be seen elsewhere in this country and the furniture coverings and hangings, the lamps and the fixtures are all in harmony. This key of blue prevails throughout. The floor is white marble with Alps blue marble border. In the center there lies a magnificent Burgundy-colored rug made for the club. The ornamental center table is a beautiful old Italian design in keeping with the beautiful hand-carved mantel over the Italian fireplace. Palms in Chinese porcelain vases are freely used.

Off the right hand corner of the lounge on the street front is the ladies' room—the most artistic feature of the club. The furniture is painted in blue with yellow stripes and decorated with little Wedgewood figures. The floor is covered with a black velvet carpet. Back of the lounge there opens through arches framed with magnificent hangings the splendid ballroom and theatre. The stage is ample for entertainments and productions, being completely equipped. Lamps, chandeliers,



Marceau E. F. ALBEE
Head of the Keith Vaudeville Circuit

fixtures, are all in complete harmony, the ensemble being so successful in its appeal to the eye that decorators are instancing the N. V. A. lounge ladies' room and ballroom as standards of the best modern taste. The office at the head of the stairs is a smart marble arrangement fitting perfectly into the most convenient position without being obtrusive.

The basement is occupied by a splendid grill and billiard room with nine tables. This perfectly lighted and ventilated room is done in a rich shade of walnut rubbed to a dull finish. Several of the walnut panels are the largest ever made in one piece. The flooring is a special black and white rubber. The equipment of this room is

the most modern in the United States and veteran billiardists pronounce it ideal.

The kitchen is a masterpiece of modern scientific design. It is very large and done throughout in glazed white tile and nickel. The ventilation is effected by the latest system of electric indrawing and expelling fans. There are long rows of roomy refrigerators, a complete incinerating plant, electric dish washers and potato peelers, and a cooking equipment that will enable the chef and his assistants to cater to 1000 diners. The kitchen is so strikingly an example of the latest scientific practice that club, hotel and restaurant chefs from all over New York are visiting the club to inspect it. Even first aid equipments are provided in case of accidents to the employees. The club grill and restaurant is certain to be one of its most popular features.

The bedrooms are exceptionally light and comfortable. No hotel or club in the world has more attractive rooms and they can be equalled in few places as they represent the latest conceptions of sleeping room comfort and decoration.

A sanitary barber shop in white tile and marble is installed in the basement. This, too, has the most up-to-date equipment in New York. Fine enormous ventilating fans keep the air of the entire building pure and fresh at all times and in every room.

The conception of the New N. V. A. clubhouse in all its details is the work of Architect Thomas W. Lamb and E. F. Albee, owner of the Keith Vaudeville Circuit. The decoration and furnishing are the sole work of Mr. Albee. The National Vaudeville Artists who now number some 12,000 members in good standing will occupy the club when in town. For two years Mr. Albee has given the greater part of his time to the work of building the clubhouse.



Belber TRAVELING GOODS

How good luggage may save you money

ERE is a thought well worth considering by the man or woman who has much traveling to do.

No one is indifferent to style and quality—to the impression that is created by luggage that is right in every detail. No one knows so well as yourself your traveling needs and the position in life you want your luggage to indicate.

But now think only of the practical facts.

Your trunk! You expect it to carry safely suits, dresses, evening frocks, chiffons—and you do not want to have everything pressed before you can wear it.

You and thousands of other well-dressed men and women have adopted the *Wardrobe Trunk* as your standard.

Has it ever occurred to you that there are grades in wardrobe, trunks? That

there is a *science* of planning and building wardrobe trunks?

The Belber Company has developed this science to a nicety. A Belber Wardrobe, compared with a trunk of inferior make, may save you its cost ten times over, just by the way it takes care of your clothes.

WARDROBE Trunk No. 96 here illustrated shows practical planning, sound workmanship and beautiful finish which are making "Belber" the leading luggage name with the traveling public—and in the front-rank stores all over the country.

Its extra heavy construction and well planned interior arrangements make it most desirable for theatrical use.

In common with all Belber wardrobe trunks it is of five ply construction, being covered and interlined with unusually heavy black fibre with a gray fibre binding. It is studded with 396 hand driven rivets. Heavy steel brass plated hardware. Massive metal corners. Has a Yale paracentric lock and the Belber boltless interlocker which locks the trunk in four places at one operation.

Price \$150
Other styles from \$30 to \$300

THE BELBER TRUNK & BAG COMPANY

The Largest Manufacturers of Wardrobe Trunks, Trunks, Bags and Suitcases in the World

PHILADELPHIA, PA.

New York Pittsburgti Sales Offices
Philadelphia

Minneapolis

Chicago San Francisco New York Philadelp

New York Philadelphia Chicago Woodbury, N. J. Oshkosh, Wis.

FR





By ANNE ARCHBALD



PERFUME! It's a word of fascinating sound! Is there anyone, with a normal sense of smell, who doesn't like it in some form of other, if only in the scents of nature, the salt breeze from the sea, the fragrance of new-mown hay? And most of us like perfume very much more definitely than that. We like it concrete, bottled up, to live with and have around us. It appeals directly and vividly to the imagination. We are intrigued and allured when it floats to us from feminine belongings. An exquisite scent, I might almost say, has the power to make a plain woman pretty—at any rate, to make her magnetic—and a pretty woman doubly so.

"When an attractive, well-dressed woman passes me at the theatre or on the street," as a Frenchman I know has well expressed it, "and I catch a whiff of an unusual, delicious perfume, I feel 'Ah, there is an interesting woman! I should like to know her better'."

THE actress has a particular feeling and appreciation for perfume, which goes with the rest of her artistic make-up. She realizes the dramatic value of perfumes in the scheme of her costume, and is the first to know what are the newest and most alluring scents, and how to use them so that they shall register, and yet not be overpowering.

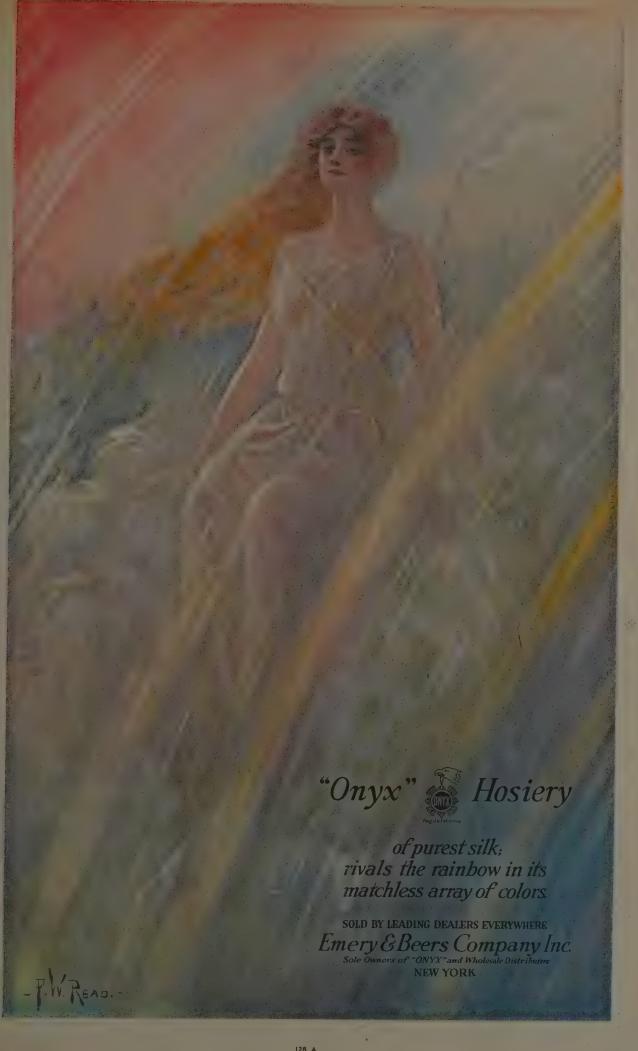
When I went to interview Miss Florence Walton on her recent return from Paris I noticed that the apartment was faintly redolent of lilies of the valley, and when she came in to greet me, that the perfume became stronger. She gave me a fleeting handshake, merely, but an hour later, when I drew off my gloves at home, the fragrance of lily of the valley was clinging to my palm. Miss Walton's perfume was evidently one of those wonderful essences, permeating yet subtle, that only the French and one or two American firms know how to create. Later I learned whose make it was, and should be very glad to pass the name on to anyone who wishes to know.

M ADAME Namara is another actress who loves perfumes and knows all about them. She believes that women should have not one special perfume, but a collection of them. Perfumes for different costumes, for different occasions, for different moods. At the back of her dressing-table I have seen the perfume bottles standing ranged like a row of soldiers. Some perfumes, she believes, are too sweet for certain dresses, but just right for others. Certain costumes—a robe d'intime with clinging lines and brilliant Oriental colorings, for instance, should be accompanied by one of those new mysterious Oriental perfumes. A demure frock, with a simple violet perfume. A French model, hot off the coals from Paris, should breathe forth one of those two chic Gueriain perfumes, which have been named after two famous Paris streets. Certain perfumes, she says, belong to summer, others to winter. You see how full of suggestion the idea is, and how fascinatingly it can be worked out by each individual woman.

MADAME Namara also claims to know the violet extracts that are most truly violet; the best two "Chypres," the one lilac that really smells like the flower, as so few so-called lilac perfumes do. And a lot more interesting things which we haven't space for.

From our own store of knowledge we will add that we have learned of the very latest perfumes, just over from Paris, the synthetic odors that are now so popular, delicious, alluring, mysterious, unusual. And of all these we shall be more than charmed to send you the list—including Miss Walton's lily of the valley, the two Chypres, the lilac, etc.—

If you will write The Vanity Box, care the Theatre Magazine, 6 East 30th Street, New York City.



WHAT THOUGH THE ELEMENTS RAGE WITHOUT AND YOU CAN'T GO TO THE THEATRE? THERE'S PLENTY OF SUNSHINE AND GOOD CHEER WITHIN THE FOUR WALLS OF YOUR LIBRARY IF YOU HAVE

The Bound Volumes of THEATRE MAGAZINE

close at hand.

You pick up the latest issue and learn so many interesting things about the newest plays and your favorite stars. Then, if you are fortunate enough to possess them, you look through previous volumes and live over again many delightful evenings of the past—

If you haven't the complete set of twenty-eight volumes of Theatre Magazine—why not start your collection now by ordering the two latest volumes—a resume of the art, literature and mechanics of the American stage for 1918. These will cost you \$8.50—

But, if you have kept your loose 1918 numbers and will return them postpaid when placing your order, we will send you two new bound volumes for \$4.50!

The entire set consists of twenty-eight volumes, from 1901 to 1918 and costs \$170.00.

THE THEATRE MAGAZINE CO.

6 EAST 39th STREET

NEW YORK



A striking scene from "Prunella" with Mr. Harold Wylie as Pierrot, Miss Olive Presler in the title rôle, and Mr. Richard Baughman, in the part of Scaramel

THEATRICALS AMATEUR

THE DAKOTA PLAY-MAKERS

By H. Foster Jones



THE Sock and Buskin Society is gone. Or rather, it has been transformed. The title it fitted so well the earlier days of amatic and theatrical effort at the niversity of North Dakota came adually to seem inadequate to exess the scope of the organization, ich, founded by Professor Fredek Koch, in 1909, had little by little padened in its outlook until it pired to stand as in a true sense presentative of the dramatic spirit the state, perhaps in some degree en of the Northwest. So it hapned that, late in 1917, the old name s reverently set aside and a new e taken. And thus it was that the kota Playmakers came into being. the old Sock and Buskin reborn, th a new aim and a new vision.

The achievements of the older soty have not, so far, perhaps, been ralleled, all in all, by the newer ganization. The time has been too ort, and there have been other ndicaps: the absence of some of e most active members, called to vice in the war; the departure of ofessor Koch, and the closing of University during the influenza idemic. These conditions have conred to retard the development of work. But in the last few months new start has been made, and at st one success scored that will nk with the best successes of prev-

N December, 1917, in dedication of the new play stage at Woodworth iditorium, had been presented by Dakota Playmakers, as its first terprise, a fantasy, "The Spirit of tristmas," by Franz and Lillian ckaby. On February 15, 1919, on at same stage, the Playmakers apared again, this time with three ort plays: Dunsany's "The Lost lk Hat," Barrie's "The Will," and och's "The Maiden Over the all." These were pleasantly reived, and the way seemed open for staging of something more amious.

At the Metropolitan Theatre, in

Grand Forks,-for the University unfortunately has no facilities for elaborate staging,-was produced, on May 1, 1919, by a carefully selected cast, the fantasy of "Prunella," by Housman and Barker.

THE resumption of theatrical activities after the close of public places in consequence of the epidemic, was greeted with a general enthusiasm, which was intensified by the realization that the great war was over. Theatres of all sorts were crowded, the regular stage sharing the popularity on equal terms with the moving picture houses. Thus the prospects of success, pecuniary as well as artistic, were as bright as could be desired.

The event justified the confidence of the Society. "Prunella" was welcomed by an audience that packed the house. The title rôle was taken by Miss Olive Presler, a new member of the Playmakers, whose skilful interpretation of the part was made the more effective by a stage presence of unusual charm and a voice of rare dramatic quality. Of the other important impersonations mention should be made of that of Mr. Harold Wylie (a member of the original Sock and Buskin Society) as "Pierrot"; of Mr. Richard Baughman as "Scaramel"; of Miss Isabelle Barry as "Love"; and of Misses Enid Young, Ruth Mahon, and Eleanor Healy, as "Prim," "Privacy," and "Pride," respectively.

THE success of the performance was in large degree the result of the careful coaching, both general and individual, given the actors by Mrs. Ethel Halcrow Cooley, and of the fine stage management of Mrs. Lillian Rickaby, both experienced in the work of the older organization.

The reputation of the Dakota Playmakers has been extended in the state by this latest triumph, and, best of all, the progress of dramatic art in its campaign against traditional prejudice has been perceptibly accelerated.

[129]

Ask When You See White Teeth

All Statements Approved by High Dental Authorities



Ask How the Film Was Ended

A large percentage of well-advised people now use a new method of teeth cleaning. It shows in their glistening teeth. When your friends show pearly teeth, ask them what they do.

Time has proved to millions that the tooth brush is inadequate. Teeth still discolor, still decay, tartar forms and pyorrhea starts. Statistics show that tooth troubles have constantly increased.

Dentists know the reason. It lies in a film—that slimy film which you feel with your tongue. It clings to the teeth, gets into crevices, hardens and stays. And most tooth troubles are now known to be due to it. be due to it.

That film is what discolors, not your teeth. It is the basis of tartar.

It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea. Also of many other serious diseases.

Now a vast number of people, twice a day, use a method to combat that film. It is a scientific discovery. Able authorities have long proved its efficiency, and leading dentists all over America are urging their patients to use it.

That method is embodied in a dentifrice called Pepsodent. You will find it used on every hand to-day. And you can learn the reason, without cost, by a pleasant ten-day

Watch Your Teeth Whiten

Try this new way at our cost and watch your teeth whiten. Learn what really clean teeth mean. That's the only way to beauty and to safety in your teeth.

repsodent is based on pepsin, the digestant of albumin. The film is albuminous matter. The object of Pepsodent is to dissolve it, then to constantly combat it.

Pepsin long seemed impossible. It must be activated, and the usual agent is an acid harmful to the teeth. But dental science has discovered a harmless a c tivating method. Patents have been granted by five construents already. It is by five governments already. It is that method, used in Pepsodent, which brings this new era in teeth cleaning.

You owe to yourself and to your children a test of this new-day method. It is the surest and easiest way to protect your teeth.

Send the coupon for a 10-Day Tube. Use it like any tooth paste.

Note how clean the teeth feel after using. Mark the absence of the slimy film. See how your teeth whiten as the fixed film disappears.

That is probably what your white-teeth friends have done. You will want such white teeth, clean and safe teeth always when you

Cut out the coupon now.

Ten-Day Tube Free

THE PEPSODENT CO.,

Dept. 577, 1104 S. Wabash Ave., Chicago, Ill.

Mail Ten-Day Tube of Pepsodent to

Name

Address

EDSAG

The New-Day Dentifrice

A scientific tooth paste based on activated pepsin. An efficient film combatant, now endorsed by dentists everywhere and sold by druggists in large tubes.



HUDSON RIVER NIGHT LINES



The logical, luxurious and restful route to

Lake George. Saratoga, Berkshires, Adirondacks

Daily service from Pier 32, N. R., New York Weekdays 6 and 7 p.m. Sundays and Holidays 6 and 9 p.m.

> Direct rail connections at Albany and Troy for all points North, East and West

LARGEST RIVER STEAMERS IN THE WORLD

Automobiles carried at reasonable rates

HUDSON NAVIGATION COMPANY

Pier 32, N. R.

Phone Canal 9000

New York

QUERIES ANSWERED

The editor will endeavor to answer all reasonable questions. our space is limited, no correspondent may ask more than three questions. Absolutely no addresses furnished. These and other queries connected with players' purely personal affairs will be ignored

W. A. P., Binghamton, N. Y .-Q. In what issues have photographs and articles on H. B. Warner appeared? 2. Is Mr. Warner a member of the Catholic Actors' Guild?

A. In the February, 1910, issue there are scenes from "Alias Jimmy Valentine" showing Mr. Warner, and in the July, 1912, and November, 1912, numbers there are half-page pictures of him. The price of these copies is 60c each. 2. Write to the Guild direct-229 West 42nd Street, New York City.

E. W.-A full page of pictures of Julian Eltinge's home appears in our April, 1919, issue (price 35c). "How I Portray a Woman on the Stage" by Julian Eltinge, illustrated with one picture, is in the August, 1913, issue.

E. W. B., Toronto, Canada. Q. Kindly give me the addresses of the following photographers: Stagg, Alfred Cheney Johnston, and Apeda. A. We believe Stagg is in Los Angeles, although we are not sure. Alfred Cheney Johnston's address is 57 West 57th Street, New York City, and Apeda Studio, 212 West 48th Street, also this city.

Mrs. W. C. H., Dallas, Texas.-Q. Did Mary Pickford play in "A Good Little Devil" on the legitimate

A. Mary Pickford appeared at the Republic Theatre in 1913 under Belasco's management in "A Good Little Devil.'

S. M. C., Chicago, Ill.—Q. Please give an outline of the career of Mrs. Fiske, especially since she has been a star. 2. Also Margaret Anglin.

A. Mrs. Fiske has been on the stage practically all her life, and under her maiden name of Minnie Maddern achieved great success all over the United States. She first appeared at the early age of three, and at fifteen was a star. In February, 1894, she played Nora Helmer in "A Doll's House" at the Empire Theatre with great success; at the Garden Theatre in the same year she appeared in "Frou-Frou." At Miner's, Fifth Avenue, in 1897 she played Tess in "Tess of the D'Urbervilles" and in May, 1897, appeared as Cyprienne in "Divorcons," and later Becky Sharp. In 1902 she created a profound impression by her perform-

ance in "Mary of Magdala," as during 1903 she played Ibsen's "He da Gabler." In 1904 she made a h in "Leah Kleschna," the play havir an extended run. On October 1906, she appeared as Cynthia "The New York Idea," and in D cember 1907 she was seen as Rebecc West in Ibsen's "Rosmersholm."] 1908 at Hackett's Theatre she mad a hit as Salvation Nell, and at th Lyceum in 1910 she appeared in "The Pillars of Society." Later plays in which she has appeared includ "Hannele," "Mrs. Bumpstead-Leigh "The New Marriage," "Julia France, "Lady Patricia," "The High Road, and "George Sand." This season sh has been playing in "Mis' Nelly o N'Orleans."

2. Margaret Anglin, one of the most brilliant actresses on the Amer ican stage, made her debut unde Charles Frohman in "Shenandoah. She next played a season in th company of James O'Neil, appear ing as Ophelia, and Virginia i "Virginius." She then joined E. H Sothern's company in "Lord Chun ley," and then Richard Mansfield en gaged her to play Roxane in "Cyrane de Bergerac." In 1900 she became leading woman at the Empire The atre, New York, playing a wide range of parts, and later she joined force with Henry Miller and toured is "Camille," "The Devil's Disciple, etc. In October 1906 she made a b hit as Ruth Jordan in "The Grea Divide," and the same season played both Mrs. Dane and Lady Eastne in "Mrs. Dane's Defence." In 190 she was seen in "The Awakening of Helena Ritchie" and subsequently proceeded to Australia where sh played Viola in "Twelfth Night" an Katherine in "The Taming of th Shrew" among other parts. In Jun 1910 at the Greek Theatre, Berkeley Calif., she was very successful i Sophocles' "Antigone." Later play she has appeared in are "Green Stock ings," "The Rival," "Lydia Gilmore, "Egypt" and "A Woman of No Importance."

W. W. L., Newport, Ky.-Q.-Please give me the name of the photographer who took the picture of Fritz Leiber as Hamlet that wa published in the February THEATRE A .- White Studio, 1546 Broadway

N. Y. City.



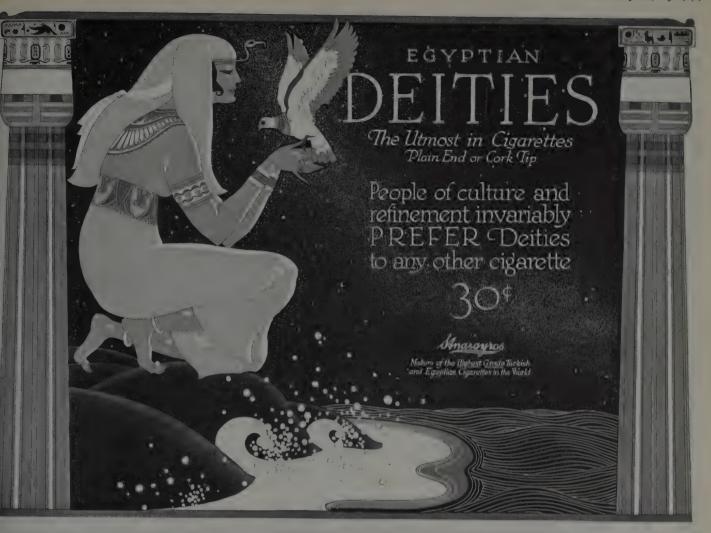
NEW COLUMBIA RECORDS

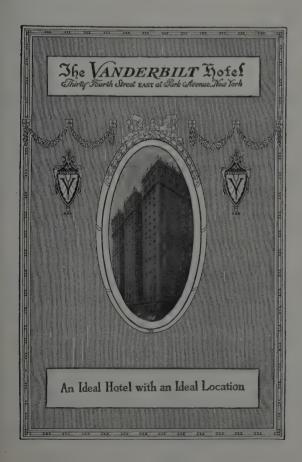
COLUMBIA has several popular songs sung by great operatic artists this month. Riccardo Stracciari has sung "The Sunshine of Your has sung "The Sunshine of Your Smile." His interpretation, added to the universal appeal of this widely popular love song makes this an exceptional record.

Another great opera star who has made records of two old favorites for Columbia this month is Barbara Maurel. Everyone knows "Kathleen Mavourneen" and "Love's Old Sweet Song," Now everyone has a chance to hear them sung as they ought to

be sung. Maurel puts all the heart the feeling, the intensity into these songs which is inherent in the music but which she brings out in the fullest degree.

Sascha Jacobsen, the world-famou violinist, has shown Columbia whahe can do with a popular air. "Dea Old Pal of Mine" made a hit month ago. Its yearning notes lend them selves particularly to the expressive ness of a violin. On the revers Jacobsen plays Victor Herbert dainty "Serenade."





DURING your stay in New York it will be pleasant to be near the fashionable shopping district, the theatres and the busy part of town, and at the same time in a district noted for its quite air of comfort.

All of this you will find at the Vanderbilt Hotel, on the direct car lines to both the Pennsylvania and Grand Central Terminals. The Vanderbilt Hotel is noted for its cuisine and its service. Its appointments are beautiful and home-like; the charges are reasonable, and it makes its own appeal to exclusive travellers.

WALTON H. MARSHALL,

Manage



sheen and softness

Shampooing regularly with PACKER'S TAR SOAP protects the health of the scalp and brings out the beauty of the hair.

PACKER'S TAR SOAP

Cake and Liquid

5. Harrian en la company de la company de

AMERICAN ACADEMY OF DRAMATIC ARTS

The standard institution of dramatic ? education for thirty-three years,

Detailed catalog from the Secretary ROOM 172, CARNEGIE HALL, NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

The Famous French Depilatory Powder

Made the Sleeveless Gown Possible.

Many women of refinement refrained from wearing gowns of sheer fabrics or without sleeves until X-Bazin made possible the safe, comfortable, clean and dainty way of removing hair from the underarms. This famous French depilatory dis-solves hair in five minutes just as soap and water remove dirt. Its repeated use will not coarsen or stimulate hair growth.

HALL & RUCKEL, Inc.
224 Washington Street New York
Satisfaction Guaranteed, or money refunded



I ECTURE TALKS on the Writing of a Play Exemplified from Current Plays

By W. T. Price ("The Technique of the Drama," "The Analysis of Play Construction," etc.) every Friday Evening, 8.30; Monday afternoons, 3, at his studio (12), 1440 Broadway, N. E. cor. 40th St.

Single tickets, One Dollar; for the full series by arrangement.

CAN'T THE MOVIES BE DECENT?

(Continued from page 110)

tone of many beautiful motion pictures.

[JNDOUBTEDLY much has been accomplished to uplift the atmosphere of the movie fans. Some time ago one of our most famous church organists was engaged by the motion picture industry to prepare suitable music programmes for certain pictures, and to instal in some magnificent theatres over the country expensive church organs. This man's work was inspired by the highest ideals, and the influence of music as an intellectual and emotional element has greatly contributed to the ideals of the movie. Where these organs have been installed, where magnificent orchestras are employed, there is a moral uplift which is sustained by the picture itself. These theatres, I understand, are usually crowded, because in any vast city community there is a wide element of decent people who like decent entertainment. But, even in these houses, there are occasional lapses in their moral tone.

I have in my congregation, a member of my church, a very well-known motion picture man. He is a very good man, a man of fine ideals, a man who would like to see the movie producing field relieved of its poisonous weeds. But, in the nature of the business he finds it impossible to control the morality of pictures. He has often talked with me about it, expressed his regret, discussed the remedy. I can only tell him that it is a question for each man in the producing of motion pictures to settle for himself. Every man must protect his business from many sides. The man who protects his only for revenue, is going to find himself in a difficult position with the rest of the world, sooner or later. There is as great a moral obligation in conducting a movie studio, as there is in conducting a church, or a school, or, I might say a theatre.

THE odor of a vicious, indecent play lingers in a theatre long after it has ended. It takes many plays of finer ideas to cleanse the atmosphere. If motion picture producers realized that their revenue is entirely disturbed by a neglect of

moral responsibility in their produ tions, we should have a vast in provement in movie morals.

If the movie fan goes to the theatre to see life as it is, he shou at least be protected from seein that part of life which is sordid ar revolting. The camera is not a mor agent, but it should not be a s upon sinfulness simply to gratify the curiosity of the crowd.

T is quite natural that in the er ormous output of the great indus try of motion pictures there shoul be these moral lapses, but the imporance of the impressions of any publi entertainment is quite as great as th question of temperance which ha recently been tested in the issue of prohibition. Temperance in though is the only remedy for mental dis sipation, which is one of the chie dangers of the movie. Emotions i young people need guardianship, o at least protection from dangerou morality. It is not at all necessar for the revenue officer of the motio picture corporation to insist that moving picture must contain materia that is not fit for family consump tion. If I have a grocer, or a drug gist, who sells certain forbidden goods, goods that damage the health or the morals of my family, I do no patronize him. Sooner or later, per haps, this will happen to those pro ducers who do not watch the morality of the pictures they produce. It is a question which must be settled by the theatrical men who understand the business of the theatre, till they are rive at a compromise that will adjust the morality of both.

[CANNOT say too much in hearty approval of the value of moving pictures that have in them a carefu regard for the ideals of life. Many of them have this, and are enormously successful. I think perhaps the majority of the productions made i the movies have a proper respect for their audiences, and consequently contribute enormously to the succes of motion picture theatres. But let us have a business censorship, a com bined authority as to the morality o motion pictures, and the morality of







HE children's hour - filmed! There is hardly any pleasure so keen as taking children to the motion picture theatre.

Heavens above, how they do enjoy themselves!

Mother used to set aside a regular children's hour, and read or tell stories.

But now, they go to one of the better theatres where Paramount and Artcraft Pictures are playing.

To tell the truth, Mother vastly prefers this to the old children's

our. Because she enjoys it, too! Doubly, in fact,—the children's enjoyment and her own as well.

The public has sensed the fact that Famous Players-Lasky Corporation can be depended on to keep Paramount and Artcraft Pictures just what all parents would like them to be-both for themelves and for the youngsters.

Which is just another of the underlying reasons why ten thousand communities are for them.

Paramount and Artcraft Motion Pictures

These two trade-marks are the sure way of identifying Paramount and Arteraft Pictures - and the theatres that show them.



Paramount-Arteraft Stars' Latest Productions

Listed alphabetically, released up to July 31st.
Save the list! And see the pictures!

Paramount

John Barrymore in "The Test op Honor" Billie Burke in "Good Gracious Annabelle" Marguerite Clark in "Gusta in "The Sporting Cit ance" Dorothy Gish in "Nugget Nell" "Rose of the River" "Rose of the River"

Ohl You Women"

A John Emerson-Anita Loos Production

Vivian Martin'05

hirley Mason'05

"The Final Close-Up"

"Allace Reid 15

Gryant Washburn 16 "A Very Good Young Man"

Thomas H. Ince—Paramount
Enid Bennett in "The HAUNTED Bedroom!"
Dorothy Dalton in "OTHER Men's Wives"
Charles Ray in "HAV FOOT, STRAW FOOT'

Charles Ray in "HAY FOOT, STRAW FOOT"

Paramount-Arteraft Specials

"Little Women" (from Luuia M. Altoit', finmus bask)
A. Wm. A. Brady Production

Maurice Tourneur's Production
"The Silver King"
"False Faces"
"The Silver King"
"The Silver King"
"The Woman Thou Gavest Me"
"The Warning Irene Castle
"Secret S. rvice"
"Maurice Tourneur's Production of Hall Caine's Novel
"Auring Catherine Calvert

Maurice Tourneur's Production
"The White Heathers"
"The Dark'Star"

A Cosmopolitan Production

Arteraft

Cecil B. deMille's Production "For Better, For Worse"

"FOR BETTER, FOR WORSE"

Douglas Fairbanks in
"THE KNICKERBOCKER BUCKAROO!"
D.W. Griffith's Production" TRUE HEART SUSE!"
William S. Hart in
"WAGON TRACKS!"
Mary Pickford in
"CAPTAIN KIDD, JR."
Fred Stone in
"JOHNNY GET YOUR GUN"
"Supervision of Thomas II. Ince

Paramount-Arbuckle Comedy "A Desert Hero"
Paramount-Arbuckle Comedy "A Desert Hero"
Paramount-Mack Sennett Comedies
"Trying To Get Along"
Paramount-Flagg Comedy
"This Immovable Guest"
Paramount-Drew Comedy
"Bunkered"



We Can Use Your Spare Time

Men and women of ability can make money representing Theatre Magazine, during their spare time. For full particulars, address

Department A. THEATRE MAGAZINE CO. 6 East 39th Street

New York



AN AFTERNOON WITH GABY DESLYS

(Continued from page 78)

And that, to me, is the secret!

"I think we've talked quite enough about that," I said, "and now, if you don't mind, I'd like to do a profile, too."

Gaby shifted upon her couch of gay cushions, and gave that delightful pucker to her lips, and curious curve to her brows, which are inimitable characteristics.

"When are you going back to America?" I inquired.

"I think I'll go back in September. Everybody's going back to New York in September, you know."

"And, of course, you're going into another big production?" I continued.

"I don't think so," she answered, a bit dubiously. "You see, Mr. Brady is in Paris now"-I hope this isn't giving away any state secrets!-"and he wants me to go into movies over there."

"Splendid," I exclaimed, not meaning it at all. She evidently noted the insincerity of the remark and turned her gaze upon me.

"But it really would be splendid!" she insisted wide-eyed. "I'd have my own company, and everything!" Thus she resorted to an expression of the times, as a conclusive and clinching bit of evidence.

"Yes, but you must go into a big production again. It's quite some time since we've seen your plumes and pearls! But why not do both?"

THE slight figure all but collapsed in the oriental pillows.

"Oh! your American energy! I don't see how you do it!"

'But it's been done!" I meant the dual process of picture—and stage appearance, not the "doing" of

"Well, perhaps I will!" and she resumed her position, with her glance travelling over a gold-panelled wall.

Just then the weird-looking specimen which Gaby insisted was a very

valuable dog of Mexican descent grew restless with the glove and diverted his attention to the cuff of my trousers

"This-this chien of yours has a remarkable appetite," I remarked, "and, by the way, I think I saw him in your last film."

"Oh yes, he adores the cinema," his mistress exclaimed, sweeping him from the floor into her lap. "He was born to be an actor!"

"Well, I believe the first stage of the impressions is reached." I said. "I'll color them chez moi, and bring them to you early next week."

"Don't you want to do some in costume, at the theatre?" she asked.

"No-I'd much rather do something without all those plumes; they might cover so much of the poster that it would be difficult for anyone to find you."

YOU like my things in the revue, n'est ce pas?"

I rolled up the paper and slipped the sketches into my portfolio. "Some of them-very much"- I was trying to be honest.

"Erté does most of them-do you know him?'

"No, but I know his work, and I think he does marvellous things, but, of course, no one has ever done things for you like Drian did-those first things you wore."

"No," she assented, "but he doesn't do such lovely things now. To tell the truth, I think he's-"

But why be scandalous? After all, one can't print every word that escapes during an interview, so I gathered up my utensils and what remained of a perfectly good pair of London gloves-one must make the supreme sacrifice occasionally!-and took my leave.

What pleasant memories linger with one after a chat with Gaby Deslys! Yes, America should be very happy to see her again.

VICTOR RECORDS

ALMA Gluck recalls "Darling Nelly Gray" from the dim distant past and makes live again on a Victrola Record, never more to die. The faculty of this popular artist for bringing out the sweetness of melody, and transporting one to the scenes which the songs describe, is a peculiar gift recognized by the host of admirers who delight to hear Gluck's interpretations of bygone songs.

In "Darling Nelly Gray" Gluck is assisted by a male voice quartet. The men's voices serve to throw her lovely soprano into just the right prominence to give the proper setting.

That old familiar air "Love's Old Sweet Song" is sung by the Imperial (male) Quartet on a Victor Record; and on the other side the same quartet sings "Forsaken" less familiar to Americans, but strikingly melodious.

Two songs of Celtic origin in which a brave spirit is blended with certain wistful pathos are sung by Henry Burr on one Victor Record, "Jock O' Hazeldean," is one of best of the Scotch ballads; and the other, "The Harp that Once Thro' Tara's Halls" is a legend of old Ireland.





Vestoff Serova Russian School of Interpretative-Classic and Nature Dancing, Inc.

Personal Instructions of
M. Veronine Vestoff and
Mile. Sonia Serova

Mille. Sonia Serova
Classes—Private Lessons
Booklet "G" descriptive of the School, awaita ye
quiry "RABY WORK"—Contains Mile. Serova's
inal method of instruction for very young chi
and six RABY DANCES. Price \$5.00.
"XATURB DANGING"—The Textbook to perfect
al movement, containing Fundamental Exerci
al movement, containing Fundamental Exerci
Walking, Running, Leaping and Springing, G
poces, ive interpretative Nature Studies Illust
Price \$5.00.

Amateur Producers and Players

The Editor of the Amateur Theatricals Department will be glad to receive for possible publication in the Amateur Department of the THEATRE MAGAZINE, photographs and articles concerning along the concerning along and according to the concerning along the concern ing plays and pageants given by high schools, clubs or dramatic societies throughout the country.

Address

Editor, Amateur Theatricals DEPARTMENT

THEATRE MAGAZINE



COSTUME

BROWN'S SALON STUDIO San Francisco Address Scottish Rite Auditorium New York Address 599 Fifth Ave., at 48th St.

SYNCOPATION By LELAND

A book of indecorum that further demonstrates Leland's leadership as modernist poet.

Cloth, \$2, direct of the publishers

The POETRY-DRAMA CO., Boston

An Experienced Composer would like to hear from a lyric writer with whom he can collaborate.

HERBERT W. MANZELMANN 531 Field Avenu

VIRGINIA PEARSON

the versatile—

in one of the greatest photo-plays of the year

"IMPOSSIBLE CATHERINE"

A rollicking story of American social life—in which the great outdoors and a genuine dash of western atmosphere form a picturesque background.

A great story—a great cast—under the supervision of John B. O'Brien, Director-General.



his new production will rival in popularity its predecessor, ne much talked of

"The Bishop's Emeralds"

To be released the early part of September

Produced by

HE VIRGINIA PEARSON PHOTOPLAYS, INC.

PATHÉ distributors.

Discriminating Hostesses
Everywhere Are Serving

Dr. Brush's Kumyss

"Sparkling Milk"



There is nothing quite as delicious and refreshing as a glass of *Dr. Brush's Kumyss*. After a shopping hour or an

afternoon at the club it is just the thing that tides you over until dinner time, palatable and nutritious.

Just what rapidly growing children need to strengthen and build them up—with their meals, or for that between-meals "snack."

You will love it for its stimulating wholesomeness.

At All Soda Fountains
Be Sure You Get Dr. Brush's Kumyss



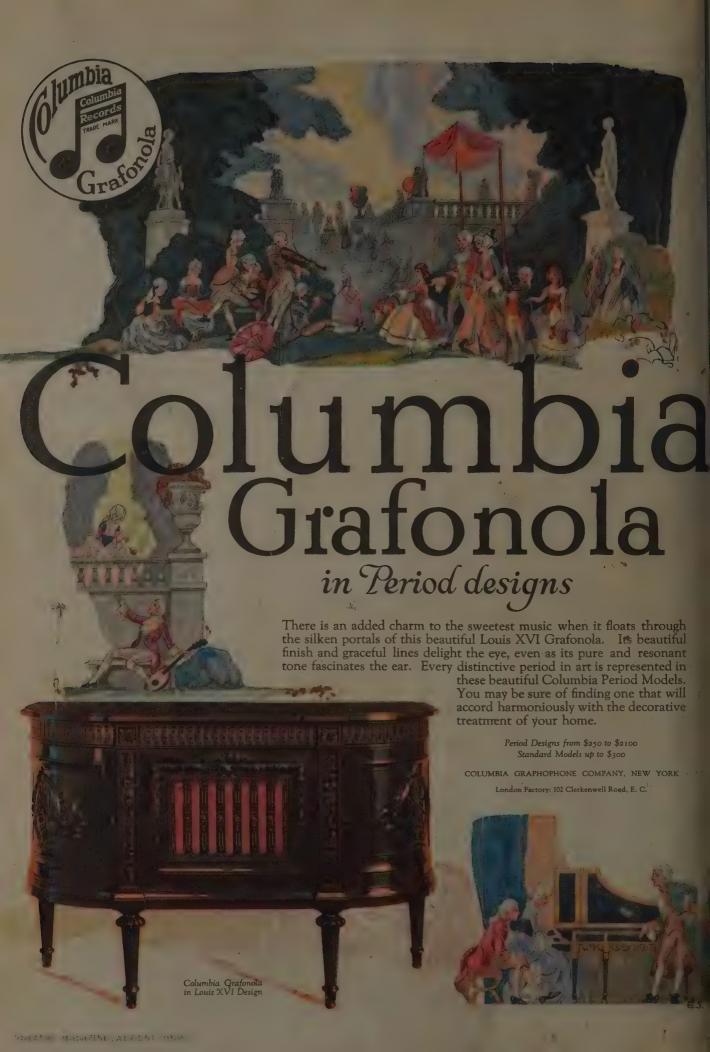
Kumyss, Incorporated

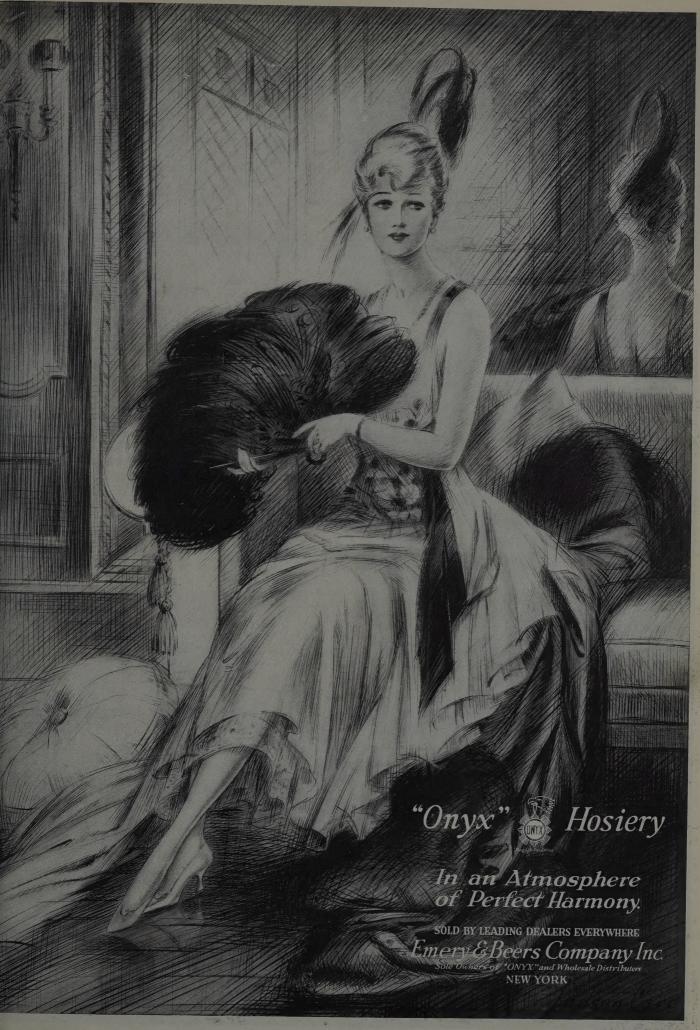
JACOB RUPPERT, PRESIDENT

1639 3rd Avenue, N.Y.C.

Tel. Lenox 1200 Used since 1875







atre Magazine ptember, 1919

HEATRE MAGAZINE is published on the twenty-eighth of every month by Theatre Magazine Company, 6 East 39th treet, New York. SUBSCRIPTIONS for the United States, Port Rico, Hawaii and the Philippines, \$4.00 a car in advance. Entered as second-class matter, Aug. 3, 1917, at the Post Office, N. Y., under the act of Mar. 3, 1879.





THEATRE MAGAZINE



SEPTEMBER, 1919

Beginning next month, your favorite

HIS is "Cinderella" up to date. Three sisters there were. Two selfish and pleasure-seeking. Their sole preoccupations were dances, parties and dinners. Poor Cinderella was left at home to struggle with the washing and mending.

HAVE you ever looked at yourself in herself as she sees herself. the glass? You're not always pleased with what you see there, but that's not your fault.

She won't stop at anything. If there are faults, she will admit them. And who can blame her if she magnifies her virtues?

Start reading the first of the "Myself" artiplayer will give you a pen portrait of cles by prominent artists in the next issue.

Came Prince Charming. At first he was attracted to the Selfish Two because they amused him with their empty gossip and prattle. Poor Cinderella had no topic of conversation with which to hold him.

But a wise virgin, she determined to keep in the background no longer. She would learn what was doing in the Great White Waylearn about the things that were on everybody's tongue, and thus compel the attention of Prince Charming.



CO she purchased a S copy of the THEA-TRE MAGAZINE. She read about the plays, and about the players, knew the latest in filmland, found out the last word in fashion, and learned the gossip of Broadway.

And when Prince Charming next called, it was she who held center stage. "How well informed," thought he. "Queer, I should never have noticed her before."

What's the use of dwelling further on this romance in real life. They were married and lived happily, like the story, ever after. And today, Cinderella sees to it that her subscription to the THEATRE MAGA-ZINE never runs out, and the latest issue is always displayed conspicuously on the library table

Surely the moral to this tale is very evident to young ladies.

IN THIS ISSUE

DOLORES CASSINELLI, after a painting by Hamilton King C OLIVE WYNDHAM Frontist	
REHEARSING A PLAY WHAT WE'RE SURE TO HAVE WITH US NEXT SEASON—	142
THE MANAGERS ANNOUNCE PROMINENT IN THE NEW OFFERINGS—	143 144
Full page of portraits	145
WHAT'S IN A NAME? Hubert Savile	146
"SCANDAL," a Comedy Hit in Chicago-Full page of portraits	147
IN THE SPOTLIGHT	148
MR. HORNBLOW GOES TO THE PLAY	149
"The Five Million," "The Crimson Alibi," Spanish Theatre, "A Voice in the Dark," "Oh What a Girl," "Greenwich Village 'Follies," "Gaieties of 1919," "The Red Dawn"	
SCENE IN "THE JEST"—Full page	150
GREENWICH VILLAGE HAS ITS "FOLLIES"— Full page of scenes	153
CIRCUMSTANCES ALTER DIVORCE CASES—	199
A story of the stage by Lewis Allen Browne	154
GERTRUDE HOFFMANN-Full page portrait	157
HOW I PICK BEAUTIES By Florenz Ziegfeld, Jr. IN AND ABOUT THE THEATRE—Full page of pictures	158
IN AND ABOUT THE THEATRE—Full page of pictures	159
DO YOU KNOW THAT—	160
STUART WALKER PLAYERS-Full page of portraits	161
BURBANKING OUR DRAMA Edwin Carty Ranck	162
ARTUR BODANZKY-Full page portrait	163
SUPERNATURAL Harold Seton	164
TAKING ENCORES—Full page of portraits	165
PLAYERS WHO DIED ACTING René Wren	166
AT HOME WITH MAE MURRAY-Full page of pictures	167
ALL THE WORLD'S A STAGE IN CHINA Maude White	168
MYSTERY PLAYS HOLD BROADWAY-Full page of scenes	169
ARE CHORUS GIRLS ALWAYS HUNGRY? Leslie Curtis	170
THE MOUNTAIN PLAY OF CALIFORNIA-	1777
BROADWAY ACTORS GO ON STRIKE	171
AMATEUR THEATRICALS	173
MOTION PICTURE SECTION	177
A PROGRAMME OF FASHION Pauline Morgan	183
Tamme intrigui	100

LOUIS MEYER, PAUL MEYER ARTHUR HORNBLOW Editor FREDERICK E. ALLARDT
Director of Circulation

THEATRE MAGAZINE IS PUBLISHED MONTHLY BY THE THEATRE MAGAZINE COMPANY, 6 EAST 39th STREET, NEW YORK, HENRY STERN, PRESIDENT; LOUIS MEYER, TREASURER, PAUL MEYER, SECRETARY. SINGLE COPIES ARE THIRTY-FIVE CENTS; FOUR DOLLARS BY THE YEAR. FOREIGN COUNTRIES, ADD \$1.00 FOR MAIL; CANADA, ADD 85c.

IMPORTANT NOTICE TO SUBSCRIBERS

If you change your address, we must ask that you notify us not later than the tenth of the month, otherwise the next issue will go to your old address and we cannot replace it.

THE PUBLISHERS.

M AUDE EBURNE tumbled into Broadway fame in "A Pair of Sixes" and she has held her own as a comedienne ever since.

There are a number of really funny men on the stage, but there are few funny women-and Maude Eburne is one of them.

"Do we know how funny we are?" she asks.

In an article in the October issue entitled "Women Who Are Funny Off the Stage,' this inimitable actress tells how some of the most serious women have served her as a model in drawing excruciatingly funny characters.

Do we really know how funny we are? According to Miss Eburne you and I may be material for a side-splitting stage portrait. Are you?

Read the next issue and find out!

THERE'S to be another fiction story in the October issue. It's a corker and totally different from our first story, "Circumstances Alter Divorce Cases." A story of the stage

full of the thrill, the glamor, the heart-throb of stage life.

THE October issue will take you back of the curtain with Granville Barker in the second installment of his article "Rehearsing a Play."



When Four People Dine

THE serving of the after-dinner coffee marks the close of the function. What an important part *silverware* plays in making delightful the entire dinner.

How subtle has been its influence in giving both hostess and guests a sense of satisfaction in the

evening's event. Home life and entertainment center around the dining table.

It matters not whether the meal be formal or informal—whether two, four or twenty be present.—silverware lends its charm and gives an atmosphere of refinement that is quite its own.

Old silver is valued in great part for the vision it brings of old time hospitality. Let the silverware you buy to-day worthily reflect you in the years to come.



GORHAM Sterling Silverware, appropriate for all occasions, is available from leading jewclers everywhere.

THE PORTS-MOUTH coffeeset is popular both for its decorative value and its extreme serviceability.

THE GORHAM COMPANY

FIFTH AVENUE AT 36th STREET

Silversmiths & Goldsmiths

17-19 MAIDEN LANE

NEW YORK